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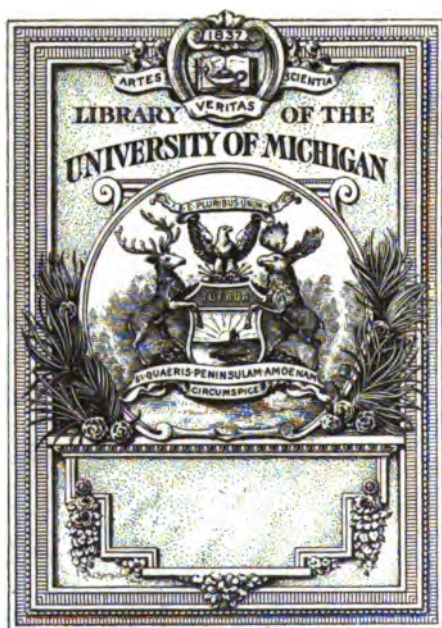
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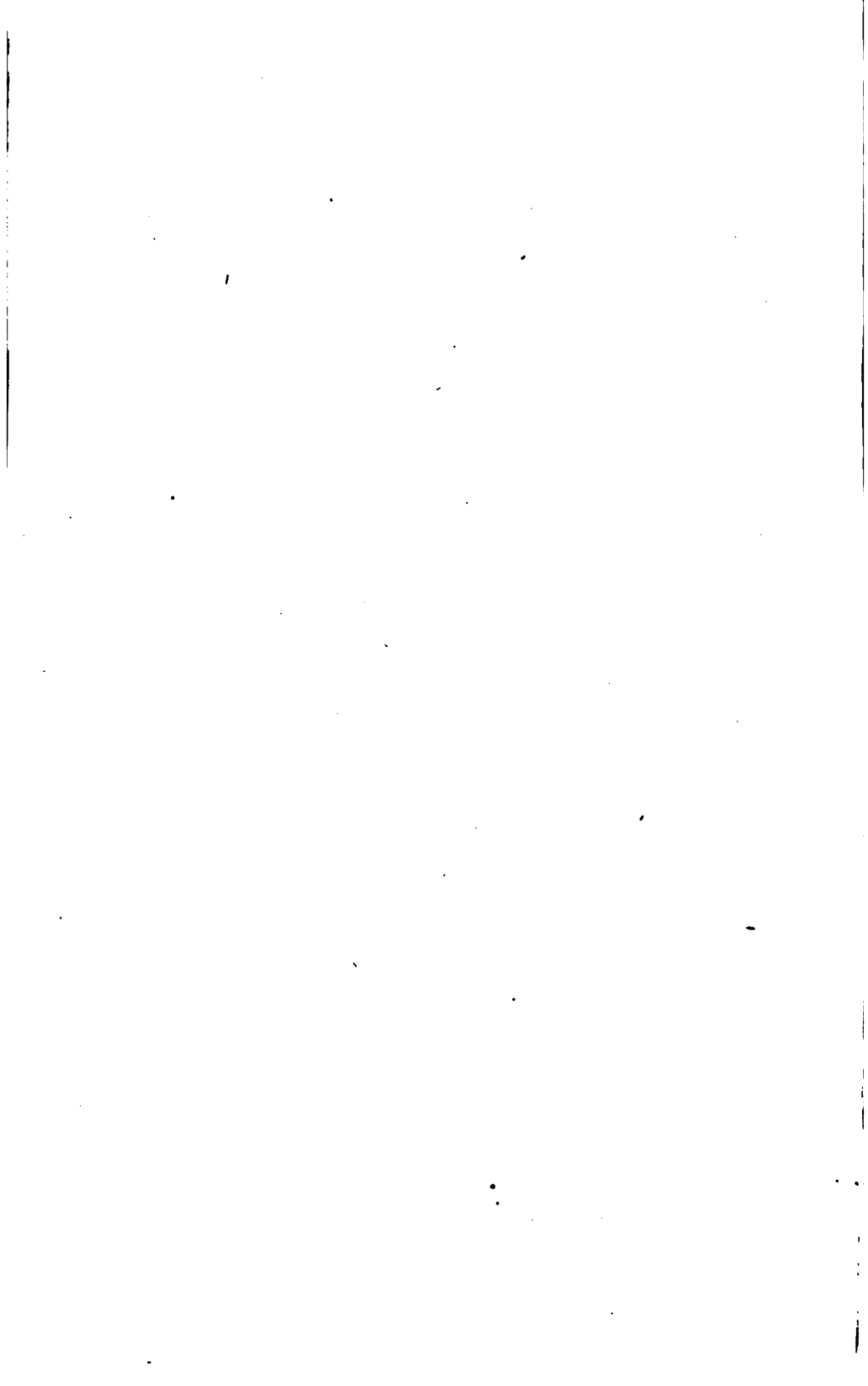


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THE
ECCLESIOLOGIST.
VOLUME X.

THE
ECCLESIOLOGIST
104853

(NEW SERIES VOLUME VII)

"Surge igitur et fac et erit Dominus tecum"

PUBLISHED UNDER THE SUPERINTENDENCE OF THE
ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY

VOLUME X.

LONDON
JOSEPH MASTERS ALDERSGATE STREET
AND 78 NEW BOND STREET

MDCCCL

LONDON :
PRINTED BY JOSEPH MASTERS,
ALDESGATE STREET.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. LXXIII.—AUGUST, 1849.

(NEW SERIES, NO. XXXVII.)

CURZON'S MONASTERIES IN THE LEVANT.

Visits to Monasteries in the Levant. By the Honourable ROBERT CURZON, Jun. 8vo. pp. 449. 1849. Murray: London.

OUR first literary acquaintance with Mr. Curzon was through the Quarterly Review of December 1845, in a notice of the MSS. then lately imported from Egypt, with the recovery of which that gentleman was not remotely concerned. Mr. Curzon had furnished the writer of that very interesting Review with a narrative of his visit to the Monasteries on the Natron Lakes in 1837, which is repeated, with some unimportant variations and additions in the volume now before us. Having formed our estimate both of the writer's *animus* and of his literary qualifications from that brief narrative, we hailed with mixed feelings the announcement of the volume lately published. We felt certain that it would be a clever book, and highly entertaining: we knew that his observation was keen and acute, his perceptions clear, his descriptive powers considerable; and, consequently, that he could be the author of no ordinary book: But we had huge misgivings as to his capability of understanding the subject to which this volume is expressly devoted—“Monasteries in the Levant.” It is a most tempting title; but it is so especially because “the Monasteries” may be naturally supposed to comprehend the monks: and a really good book on the monastic discipline of the oriental churches, and the monastic lives of oriental ascetics is a desideratum in Ecclesiastical Literature. But, we say, our previous acquaintance with Mr. Curzon had led us to believe that he was not precisely the person to tell us what we wanted to know about the Monasteries of the East. We were not quite free from apprehensions that he might tell us much that we had rather not know—something that might reflect little credit on

the monks, still less on himself. We remembered an uncomfortable impression produced on our minds by the story told, with such great apparent reliab in the Review, of the strong spirituous drink with which he drugged the old blind abbot into insensibility or stupidity, that so he might the better accomplish his purpose: an important purpose perhaps, but not one which ought to have been compassed by such measures as these. Indeed, whatever may be the value of the collection of Syriac MSS. now deposited in the British Museum, all religious men must feel that it is dearly purchased at the sacrifice of morality and national character; and what opinion ought to be entertained of those who condescend to the use of intoxicating liquors for the purpose of circumventing the simple and unsuspecting monks of the oriental churches? We hear much from modern travellers of the superstitions and vices of these religious fraternities; and doubtless this volume will be quoted in confirmation of some of the worst charges. But justice may well demand that a comparison be drawn between the semi-barbarous monks of the East, and the refined modern gentleman from Europe. We take them as described by Mr. Curzon, in the Quarterly, at the Syrian Monastery, in the Nitrian desert, seated in the chamber which the venerable abbot's hospitality has appropriated to him—the best that his ruined convent afforded Mr. Curzon has questioned him about the MSS. which he knew they possessed. “The abbot denied the fact; but I got him into my room; with another father who always went about with him, and there I gave him some rosoglio *which I had brought on purpose*. It was very soft stuff, I remember, pink, and *tasted as sweet and pleasant as if there was no strength in it*. They liked it much; and sat sipping figians—that is coffee cups—of it with a happy and contented air. *When I saw that the face of the blind man waxed unsuspecting*, and wore a bland expression which he took no pains to conceal . . . I entered again upon the subject of the oil-cellar.” And then he relates his success in a very amusing manner. And, no doubt, the English public were amused, and so he had his reward. But then what is to be said of the morality of the proceeding? Here is a gentleman who knows that the monks of S. Basil “have a leaning to strong drink, and consider rosoglio adapted to their peculiar wants,” (Quarterly, *ibid.*), and that “next to the golden key, there is no better opener of the heart than a sufficiency of strong drink,—not too much, but exactly the proper quantity judiciously exhibited,” &c. (Visits, p. 87), i. e. not enough to stupify them altogether (for that would defeat the end), but only enough to throw them off their balance—to disadjust their moral perception, and destroy their sense of responsibility. He provides himself with such a quality of this drug as is best suited to his purpose.—“It tasted as if it had no strength in it,”—which is some excuse for the victims, but an aggravation of his guilt; then he watches with eager interest the progress of his plot, and “when the face of the blind abbot waxes bland and confiding”—then is his time—the confidence is betrayed, the MSS. recovered, and success excuses all: for that “the end justifies the means” is an axiom not confined to one order, or to one phase of Christianity.

We are sorry to be obliged to add that Mr. Curzon is not the only Englishman who has condescended to such an expedient; but that Archdeacon Tattam owed his more complete success in the deportation of MSS. to the same agency. So the *Quarterly* informs us; for although the principal himself stood aloof, as the respectability of the clerical character required, yet he must have furnished his agent with the necessary drugs, and is clearly responsible for his servant's actions. "This Mohamed . . . had recourse to the same means of negotiation as Mr. Curzon found it wise to adopt, and applied them with similar success, only substituting arakie for rosoglio." (*Quarterly*, p. 58.) Now we say that when such manoeuvres are practised on the poor monks, and their success boastfully recorded, not only by worldly laymen but by grave divines, and applauded by the public, why morality must be at a very low ebb among us: and we have dwelt the longer on the subject because amid all the exultation and felicitations with which orientalists have hailed the recent recovery of manuscripts, we have heard no note of disapproval of the flagitious means by which they were obtained, and we fear lest the examples of Mr. Curzon and Dr. Tattam should be drawn into precedent. To us the conduct pursued towards those poor monks appears utterly unworthy of Christian men; for, be it remembered, that the reason why these manuscripts were so strictly guarded by the monks was this, that they looked upon them as a sacred deposit which they were bound to preserve and transmit inviolate; while some of those most valued by Europeans were "forbidden to be taken away by an interdiction at the end" (*Quarterly*, p. 57)—doubtless enforced by an anathema, as was formerly the practice in the West. Now the religious sense of the monks shrinks from the desecration; and miserably poor as they are, valueless as the manuscripts are to them, they were proof against the temptation of money—to their credit be it spoken. It was not until they were stupified with this ensnaring and intoxicating drink, administered by Englishmen, that they could be prevailed upon to commit what they must regard as sacrilege. We would rather that the manuscripts had been allowed to rot in the oil-cellar, than they should have been rescued by such means;—however we may be ranked among the barbarous, ignorant monks for saying it. We are not of those who desire the monks to make light of "the horrible anathema or malediction," against those who sell or part with their books (p. 226), or to regard such books otherwise than as "sacred relics, to be preserved with a certain feeling of awe;" and least of all can we prefer "a worldly-minded agoumenos" to "the good old-fashioned agoumenos" of S. Barlaam, whose integrity was equally proof against rosoglio and gold (p. 291), and consequently very inconvenient to Mr. Curzon, who insulted him accordingly.

But we must return to Mr. Curzon's book. We have said what expectations we had formed from our previous slight acquaintance with the author. We have now to say that our anticipations have been realized in every particular. For, first of all, the book is decidedly clever, and very entertaining: as clever and entertaining as any book of the kind we remember to have read: filled with amusing

incidents, with picturesque imagery, and graphic descriptions of men and things, that secure for Mr. Curzon a high standing among writers of travels. But then he is always flippant, often irreverent, sometimes actually profane. To compare him with the most popular modern travellers in the East,—he is much more clever than Eliot Warburton, but not so respectable; quite as clever, to say the least, as the author of *Eothen* (more clever in our judgment), but not quite so profane; nor quite so senseless in his prejudices and partialities. Indeed, his candour is one of the most pleasing features of the book. Although morally incapable of understanding or appreciating that phase of Christianity which he met with in the Monasteries, he is yet, in a manner, well-disposed towards the monks, and allows them as much credit as such a man can. He does not, i. e., set them all down as hypocrites or enthusiasts, as rogues or vagabonds; except when they happen to cross his wishes, and then no abuse is too bad for them. When in a good humour, although he has a strange and quite an original notion about the old hermits, viz., “that they are a sort of dissenters as regards their own Church;” yet he admits that “in the dissent, if such it be, of these monks of the desert, there is a dignity and self-denying firmness much to be respected. They follow the tenets of their faith and the ordinances of their religion in a manner which is almost sublime;” and then he proceeds to contrast them favourably with the “European dissenters, who are as undignified as they are generally snug and cosy in their mode of life. Here, among the followers of S. Antony, there are no mock heroics: . . . they form their rule of life from the ascetic writings of the early fathers of the Church: their self-denial is extreme, their devotion heroic.” (*Visits*, p. 201.) This is a healthy tone, though qualified by the concluding sentence, which we forbear to quote; nor will we weaken the impression in favour of Mr. Curzon, which the preceding remarks may have produced on the reader, by citing a passage of a widely different complexion in p. 281; although here too he concludes his very flippant and irreverent description of the ascetic discipline with words of commendation. The close juxtaposition of two clauses in this account, will, if we mistake not, reveal the whole secret of our author’s mistake on this subject. “They wore out the rocks with their knees in prayer;” “but they did nothing whatever to benefit their kind.” The fact is, that Mr. Curzon has no faith in prayer: a man who *only* prays, is, in his view, a useless member of society. So the world judges; and Mr. Curzon with the world: whereas, Holy Scripture teaches that the prayers of the Saints are the main-stay of the present order of things. It is just possible, to say the least, that men who pass all their lives in acts of humiliation for their own sins and the sins of the world, and in prayer for themselves and the Church, may be as useful in their generation as gentlemen who wander about the world in quest of old manuscripts, to be deposited in their library for their own private and particular gratification. We mean no disrespect to Mr. Curzon, and have no wish to disparage his labours and pursuits; but we are surprised that an educated Christian gentleman should write as he does of the ancient

recluses, of whom he is fain to acknowledge that, with all their extravagancies and excesses, "still there is something grand in the strength and constancy of their faith. They left their homes, and riches and pleasures of this world, to retire to these dens and caves of the earth, to be subjected to cold and hunger, pain and death, that they might do honour to their God after their own fashion, and trusting that by mortifying the body in this world, they should gain happiness for the soul in the world to come; and therefore peace be with their memory!" (p. 281.)

But we must pass on to the subject which principally attracted our notice to Mr. Curzon's volume, which it was impossible to mention without a strong remonstrance against the immorality of his proceedings, and the profanity of his remarks. It is chiefly interesting to us for the notices of the ancient churches attached to the convents that he visited, many of which have never before been explored, or certainly not described. His architectural descriptions are sufficiently full to convey a good idea of the churches; and the descriptions are sometimes illustrated with plans, for which we must refer to the volume itself.

We will take his notices in the order in which they occur. The first relate to the monasteries of Egypt, where we have to regret that he has given no detailed notice of the churches of the Nitrian desert, the recollection of one of which must have been vividly impressed on his memory. (p. 83.) In default of this, we extract his account of the Abyssinian library at the Syrian convent, the arrangements of which are not precisely similar to those with which we are familiar.

"This room was their library, and on my remarking the number of books which I saw around me, they seemed proud of their collection, and told me that there were not many such libraries as this in their country. There were perhaps nearly fifty volumes, and as the entire literature of Abyssinia does not include more than double that number of works, I could easily imagine that what I saw around me formed a very considerable accumulation of manuscripts, considering the barbarous state of the country from which they came.

"The disposition of the manuscripts in this library was very original. I have had no means of ascertaining whether all the libraries of Abyssinia are arranged in the same style. The room was about twenty-six feet long, twenty wide, and twelve high; the roof was formed of the trunks of palm trees, across which reeds were laid, which supported the mass of earth and plaster, of which the terrace roof was composed; the interior of the walls was plastered white with lime; the windows, at a good height from the ground, were unglazed, but were defended with bars of iron-wood, or some other hard wood; the door opened into the garden, and its lock, which was of wood also, was of that peculiar construction which has been used in Egypt from time immemorial. A wooden shelf was carried in the Egyptian style round the walls, at the height of the top of the door, and on this shelf stood sundry platters, bottles, and dishes for the use of the community. Underneath the shelf various long wooden pegs projected from the wall; they were each about a foot and a half long, and on them hung the Abyssinian manuscripts, of which this curious library was entirely composed.

"The books of Abyssinia are bound in the usual way, sometimes in red leather and sometimes in wooden boards, which are occasionally elaborately carved in rude and coarse devices; they are then enclosed in a case, tied up

with leather thongs; to this case is attached a strap, for the convenience of carrying the volume over the shoulders, and by these straps the books were hung to the wooden pegs, three or four on a peg, or more if the books were small: their usual size was that of a small, very thick quarto. The appearance of the room, fitted up in this style, together with the presence of various long staves, such as the monks of all the Oriental churches lean upon at the time of prayer, resembled less a library than a barrack or guard-room, where the soldiers had hung their knapsacks and cartridge-boxes against the wall."—pp. 96—98.

We pass on to the "Der-el-Adra, the Convent of the Virgin, more commonly known by the name of the Convent of the Pulley. This monastery is situated on the top of the rocks of Gebel-el-terr, where a precipice above two hundred feet in height is washed at its base by the waters of the Nile." (p. 105.) After an amusing account of his ascent to this convent, of its general appearance, and its miscellaneous occupants, he proceeds to a full notice of the church, which is illustrated with a plan.

"It was interesting from its great antiquity, having been founded, as they told me, by a rich lady of the name of Halané, who was the daughter of a certain Kostandi, king of Roum. The church is partly subterranean, being built in the recesses of an ancient stone-quarry; the other parts of it are of stone plastered over. The roof is flat, and is formed of horizontal beams of palm trees, upon which a terrace of reeds and earth is laid. The height of the interior is about twenty-five feet. On entering the door we had to descend a flight of narrow steps, which led into a side aisle about ten feet wide, and which is divided from the nave by octagon columns of great thickness, supporting the walls of a sort of clerestory. The columns were surmounted by heavy square plinths almost in the Egyptian style.

"As I consider this church to be interesting from its being half a catacomb, or cave, and one of the earliest Christian buildings which has preserved its originality, I subjoin a plan of it, by which it will be seen that it is constructed on the principle of a Latin basilica, as the buildings of the Empress Helena usually were; the Byzantine style of architecture, the plan of which partook of the form of a Greek cross, being a later invention; for the earliest Christian churches were *not* cruciform, and seldom had transepts, nor were they built with any reference to the points of the compass.

"The ancient divisions of the church are also more strictly preserved in this edifice than in the churches of the West; the priests or monks standing above the steps, the celebrant of the sacrament only going behind the screen; the bulk of the congregation stand; there are no seats below the steps, and the place for the women is behind. The church is very dimly lighted by small apertures in the walls of the clerestory, above the columns, and the part about the abais is nearly dark in the middle of the day, candles being always necessary during the reading of the service. The two Corinthian columns are of brick, plastered; they are not fluted, but are of good proportions, and appear to be original. The abais is of regular Grecian or Roman architecture, and is ornamented with six pilasters, and three niches, in which are kept the books, cymbals, candlesticks, and other things which are used for the daily service."—pp. 111, 112.

We shall not pause to criticise the historical inaccuracies of this passage, as we have to mention a much more grave error in a note on the passage above cited,—an error which is perfectly inexplicable.

"It is much to be desired that some competent person should write a small

cheap book, with plates or woodcuts explaining what an early Christian Church was; what the ceremonies, ornaments, vestures, and liturgy were at the time when the Church of our LORD was formally established by the Emperor Constantine: for the numerous well-meaning authors who have written on the restoration of our older churches, appear to me to be completely in the dark. Gothic is NOT Christian architecture—it is Roman Catholic architecture: the vestures of English ecclesiastics are not restorations of early simplicity—they are modern inventions taken from German collegiate dresses which have nothing to do with religion."

The argument that "Gothic architecture is NOT Christian architecture," because "it is Roman Catholic architecture," is about as absurd a statement as we ever met with in any book, and shows an excess of Protestant zeal which the "European dissenters" could scarcely transcend. It were precisely as wise to say that the various styles of classic architecture cannot be Greek, because they are Doric, Ionic, or Corinthian! The truth is, as every tyro knows, that what he calls Gothic architecture is much more properly Christian than the earlier basilica form, which he appears to regard as strictly and exclusively Christian. The Basilica was, in fact, closely imitated from the civil buildings, and only gradually modified, so as to assume a more ecclesiastical character in Christian churches. The remark on the ecclesiastical vestments is equally infelicitous, and shows that the author is "completely in the dark" on this point also.

The following notice of a tomb in the Necropolis of Thebes is interesting, as furnishing a parallel to the churches of the catacombs:

"Having lit them (the candles), we entered into the doorway of the tomb, and passing through a short passage, found ourselves in a great sepulchral hall. The earth and sand which had been blown into the entrance formed an inclined plane, sloping downwards to another door sculptured with hieroglyphics, through which we passed into a second chamber, on the other side of which was a third doorway, leading into a magnificent subterranean hall, divided into three aisles by four square columns, two on each side. There may have been six columns, but I think there were only four. The walls and columns, or rather square piers which supported the roof, retained the brilliant white which is so much to be admired in the tombs of the kings and other stately sepulchres. On the walls were various hieroglyphics, and on the square piers tall figures of the gods of the infernal regions—Kneph, Khonso, and Osiris—were portrayed in brilliant colours, with their immense caps or crowns, and the heads of the jackal and other beasts. At the further end of this chamber was a stone altar, standing upon one or two steps, in an apsis or semicircular recess. As this is not usual in Egyptian tombs, I have since thought that this had probably been altered by the Copts in early times and that, like the Christians of the West in the days of their persecution, they had met in secret in the tombs for the celebration of their rites, and had made use of this hall as a church, in the same way as we see the remains of chapels and places of worship in the catacombs of Rome and Syracuse. The inner court of the Temple of Medinet Habou has also been converted into a Christian church; and the worthy Copts have daubed over the beautifully executed pictures of Rameses II. with a coat of plaster, upon which they have painted the grim figures of S. George, and various old frightful saints and hermits, whose uncouth forms would almost give one the idea of their having served for a system of idolatry much less refined than the worship of the ancient gods of the heathen, whose places they have usurped in these gigantic temples."—pp. 121—123.

We now come to "The White Monastery," also near Thebes, ascribed to S. Helena with as little reason as that of the Pulley. It is one of the most curious and interesting notices in the book.

"The peculiarity of this monastery is, that the interior was once a magnificent basilica, while the exterior was built by the Empress Helena, in the ancient Egyptian style. The walls slope inwards towards the summit, where they are crowned with a deep overhanging cornice. The building is of an oblong shape, about two hundred feet in length by ninety wide, very well built of fine blocks of stone; it has no windows outside larger than loopholes, and these are at a great height from the ground. Of these there are twenty on the south side, and nine at the east end. The monastery stands at the foot of the hill, on the edge of the Libyan desert, where the sand encroaches on the plain. It looks like the sanctuary, or cella, of an ancient temple, and is not unlike the bastion of an old-fashioned fortification; except one solitary doom tree, it stands quite alone, and has a most desolate aspect, backed as it is by the sandy desert, and without any appearance of a garden, either within or outside its walls. The ancient doorway of red granite, on the south side, has been partially closed up, leaving an opening just large enough to admit one person at a time. . . . Passing through the narrow door, I found myself surrounded by piles of ruined buildings of various ages, among which the tall granite columns of the ancient church reared themselves like an avenue on either side of the desecrated nave, which is now open to the sky, and is used as a promenade for a host of chickens. . . .

"There were but three poor Priests. The principal one led us to the upper part of the church, which had lately been repaired and walled off from the open nave; and enclosed the apsis and transepts, which had been restored in some measure, and fitted for the performance of divine service. The half domes of the apsis and two transepts, which were of well-built masonry, were still entire, and the original frescoes remained upon them. Those in the transepts are stiff figures of saints; and in the one over the altar is the great figure of the Redeemer, such as is usually met with in the mosaics of the Italian basilicas. These apses are above fifty feet from the ground, which gives them a dignity of appearance, and leaves greater cause to regret the destruction of the nave, which, with its clerestory, must have been still higher. There appear to have been fifteen columns on each side of the centre aisle, and two at the end opposite the altar, which in this instance I believe is at the west end. The roof over the part of the east end, which has been fitted up as a church, is supported by four square modern piers of plastered brick or rubble work. On the side walls, above the altar, there are some circular compartments containing paintings of the saints; and near these are two tablets with inscriptions in black on a white ground. That on the left appeared to be in Abyssinian: the one on the other side was either Coptic or uncial Greek; but it was too dark, and the tablet was too high, to enable me to make it out. There is also a long Greek inscription, in red letters, on one of the modern square piers, which looks as if it was of considerable antiquity; and the whole interior of the building bears traces of having been repaired and altered more than once in ancient times. The richly ornamented recesses of the three apses have been smeared over with plaster, on which some tremendously grim saints have been portrayed, whose present threadbare appearance shows that they have disfigured the walls for several centuries. Some comparatively modern capitals, of bad design, have been placed upon two or three of the granite columns of the nave; and others, which were broken, have been patched with brick, plastered and painted to look like granite. The principal entrance was formerly at the west end, where there is a small vestibule; immediately within the door of which, on the left hand, is a small chapel, perhaps the baptistery, about twenty-five feet long, and still in toler-

able preservation. It is a splendid specimen of the richest Roman architecture of the latter empire, and is truly an imperial little room. The arched ceiling is of stone; and there are three beautifully ornamented niches on each side. The upper end is semicircular, and has been entirely covered with a profusion of sculpture in panels, cornices, and every kind of architectural enrichment. When it was entire, and covered with gilding, painting, or mosaic, it must have been most gorgeous. The altar in such a chapel as this was probably of gold, set full of gems; or if it was the baptistery, as I suppose, it most likely contained a bath of the most precious jasper, or of some of the more rare kinds of marble, for the immersion of the converted heathen, whose entrance into the church was not permitted until they had been purified with the waters of baptism in a building without the door of the house of God."

This last remark is another instance of that slovenly carelessness, of which we have seen other instances in this volume. Mr. Curzon can scarcely be ignorant of the practice of the ancient Church with regard to its catechumens. The disposition of the cells closes the description of this remarkable building.

"The habitations of the monks, according to the original design of this very curious building, were contained in a long ship on the south side of the church, where their cells were lit by the small loopholes seen from the outside. Of these cells none now remain: they must have been famously hot, exposed as they were all day long to the rays of the southern sun; but probably the massive thickness of the walls and arched ceilings reduced the temperature. There was no court or open space within the convent; the only place where its inhabitants could have walked for exercise in the open air, was upon the flat terrace of the roof, the deck of this ship of S. Peter; for the White Monastery in some respects resembled a dismasted man-of-war, anchored in a sea of burning sand."—(pp. 131—136.)

The notices of Jerusalem and the monastery of S. Sabba furnish nothing to our purpose, and are characterised by the same mixture of cleverness and ignorance, of shippancy and fairness, as distinguishes the other parts of this volume. The appended plan of the Church of the Holy Sepulchre is a bad copy of an old and inaccurate plan, and is only calculated to mislead. We proceed to the monasteries of the Meteora, a remarkable district at the eastern base of Mount Pindus, near the banks of the Peneus, at which our traveller arrives, after an adventurous journey through Albania.

"The scenery of the Meteora is of a very singular kind. The end of a range of rocky hills seems to have been broken off by some earthquake, or washed away by the Deluge, leaving only a series of twenty or thirty tall, thin, smooth, needle-like rocks, many hundred feet in height; some like gigantic tusks, some shaped like sugar-loaves, and some like vast stalagmites. These rocks surround a beautiful grassy plain, on three sides of which there grow groups of detached trees, like those in an English park. Some of the rocks shoot up quite clean and perpendicularly from the smooth green grass; some are in clusters; some stand alone like obelisks: nothing can be more strange and wonderful than this romantic region, which is unlike anything I have ever seen either before or since. In Switzerland, Saxony, the Tyrol, or any other mountainous region where I have been, there is nothing at all to be compared to these extraordinary peaks.

"On the tops of these rocks, in different directions, there remain seven monasteries out of twenty-four which once crowned their airy heights. How

anything except a bird was to arrive at one which we saw in the distance on a pinnacle of rock, was more than we could divine; but the mystery was soon solved."—(pp. 279—281.)

The principal monastery of this extraordinary group is that called *par excellence* Meteora, visited, but not particularly described, by Mr. Curzon; but as its church is, according to his account, "in better order" than that of S. Barlaam, which he describes, and "the paintings more brilliant in colour, and more profusely decorated with gold," it is well that we can supply from another traveller this deficiency in the volume under review.

The Meteora was visited by Messieurs Didron and Durand in 1839; and the first volume of the "*Annales Archéologiques*," edited by the former, contains a very full and lively description of its wonders. Indeed, it must be said that the English writer suffers materially from a comparison with the French ecclesiastical antiquary, who has the further advantage of being free from that levity, bordering on profanity, which so often offends us in the former. A comparison, however, of the two narratives, leads us to suppose that Mr. Curzon had consulted M. Didron's earlier published account of his later visit; for the resemblance is too close to be accidental.

After a general view of the "forest of rocks," more graphic and grander than that which we have given from Mr. Curzon, and an account of his perilous ascent to the monastery of the Meteora, M. Didron describes briefly the monastic buildings,—the refectory, kitchen, cellar, the abbat's lodging, and three chapels, dedicated to S. Constantine, the Forerunner, and a S. Athanasius, one of two founders of the Meteora. A more detailed account of the large church follows, which will repay the perusal. (pp. 175-6.)

The great church is dedicated to the Transfiguration. It has before it a porch or *narthex*, open at the sides, and not in its western front. It is a kind of exterior church, a large vestibule, three bays deep and three bays broad, like the porch of S. Mary Magdalene at Vezelay. The church consists of a nave, with lateral aisles, transepts, and apse. The intersection of the transepts is surmounted by a large dome. The transepts also have apsidal terminations, like the sanctuary; giving to the building the form of a trefoil, as in the cathedral of Noyon. The whole building, including the narthex, is painted throughout in fresco. In the porch are represented the sufferings of the martyrs; in the church the glorification of the saints and the life of JESUS CHRIST. In the dome is a painting of paradise. In the centre is the Almighty, surrounded by Angels, with the Virgin and the Forerunner. The twelve Prophets adorn the circlet of the dome, and the four Evangelists are represented on the pendentives.

In the sanctuary, in front of the altar, is portrayed the Last Supper, at which the authors of the liturgies are present—SS. Chrysostom, Basil, and Gregory. Opposite is a figure of the heresiarch Arius, being devoured by a shark. S. Peter of Alexandria asks of CHRIST (represented as a beardless boy of about ten years of age, nearly naked, and clothed in a poor mantle) "Who hath taken away Thy robe?" Our Lord replies, "Peter, it is this wicked Arius." In the small northern

apse, where the table of prothesis stands, is seen JESUS asleep near His Virgin Mother. An angel brings Him the instruments of the Passion—the spear, the sponge, the cross, the crown of thorns; while S. Mary withdraws the veil that covered His form.

The symbolism of this whole arrangement of the subjects is very beautiful, and justifies the remark of M. Didron, who writes:—"I know nothing more poetical, or better conceived, than the disposition of these paintings." Against the walls of the transepts, nave, and aisles, around the arches, and in the spandrils, is seen the whole life of CHRIST, and all the sacred history, from the Patriarchs of the Old Testament to the Saints of the New. On the piers and columns are painted the warrior-saints—the pillars of the Church—seven feet in height. At the entrance of the nave is a painting of the Transfiguration, to which this church is dedicated; and opposite to this, the two venerable monks, SS. Athanasius and Joseph, founders of the Meteora, holding in their hands a model of the church, which they are offering to JESUS. Against a column in the nave is a rude painting of the Virgin, said to have been executed by S. Luke. This painting is also mentioned by Mr. Curzon as "the most interesting thing in the monastery, which, whatever may be its real history, is evidently a very ancient and curious painting." (p. 302.) The flesh is painted, but the dress is of gilded copper. The nose is stiff, as though of wood; the forehead low; the cheeks full and high. In short, a vile daub, says M. Didron.

All the aureoles of our LORD and the Virgin, of the angels and apostles, are gilt; those of the other saints are only of yellow colour. The church is paved with precious marbles, forming a byzantine mosaic. The four beautiful columns which carry the great dome are of porphyry, and vert-antique. The masonry of this church is very regular. The stones, cut in a long form, are set in a framework of bricks. A sort of fringing of bricks serves externally as a frieze to the apse. A blind arcade of nine arches runs along the lateral walls; the ninth, which adjoins the transepts, is alone open and pierced with a window. Six other lights, in two rows, light each transept, and three more open into the apse.

To this very full and interesting account of the church of Meteora, we subjoin Mr. Curzon's description of the monastery of Barlaam, to which he effected a perilous ascent by means of a series of ladders.

Arrived at the top of the rock, he plies the old Abbot with spirits, and describes the monastery and its church.

"The monastery of Barlaam stands on the summit of an isolated rock, on a flat, or nearly flat, space of perhaps an acre and a half, of which about one half is occupied by the Church and a smaller chapel, the refectory, the kitchen, the tower of the windlass where you are pulled up, and a number of separate buildings containing offices and the habitations of the monks, of whom there were at this time only fourteen. These various structures surround one tolerably large, irregularly shaped court, the chief part of which is paved; and there are several other small open spaces. All Greek monasteries are built in this irregular way, and the confused mass of disjointed edifices is usually encircled by a high bare wall; but in this monastery there is no such enclosing wall, as its position effectually prevents the approach of an enemy. On a portion of the flat space which is not occupied by the buildings, they

have a small garden, but it is not cultivated, and there is nothing like a parapet-wall in any direction to prevent your falling over. The place wears an aspect of poverty and neglect; its best days have gone by; for here, as everywhere else, the spirit of asceticism is on the wane.

"The church has a porch before the door, *vestibule*, supported by marble columns, the interior wall of which, on each side of the door, is painted with representations of the Last Judgment, and the tortures of the condemned, with a liberal allowance of flames and devils. These pictures of the torments of the wicked are always placed outside the body of the church, as typical of the unhappy state of those who are out of its pale: they are never seen within. The interior of this curious old church, which is dedicated to All Saints, has depicted on its walls, on all sides, portraits of a great many holy personages, in the stiff, conventional, early style. It has four columns within which support the dome; and the altar or holy table, *αγία τραπέζα*, is separated from the nave by a wooden screen, called the iconostasis, on which are paintings of the Blessed Virgin, the Redeemer, and many saints. These pictures are kissed by all who enter the church. The iconostasis has three doors in it; one in the centre, before the holy table, and one on each side. The centre one is only a half-door, like an old English buttery hatch, the upper part being screened with a curtain of rich stuff, which, except on certain occasions, is drawn aside, so as to afford a view of the book of the Gospels, in a rich binding, lying upon the holy table beyond. A Greek church has no sacristy; the vestures are usually kept in presses in this space behind the iconostasis, where none but the priests and the deacon, or servant who trims the lamps, are allowed to enter, and they pass in and out by the side doors. The centre door is only used in the celebration of the holy mass. This part of the church is the sanctuary, and is called, in Romaic, *αγία θησο*, or *θησο*. It is typical of the holy of holies of the Temple, and the veil is represented by the curtain which divides it from the rest of the church. Everything is symbolical in the Eastern Church; and these symbols have been in use from the very earliest ages of Christianity. The four columns which support the dome represent the four Evangelists; and the dome itself is the symbol of heaven, to which access has been given to mankind by the glad tidings of the Gospels which they wrote. Part of the mosaic with which the whole interior of the dome was formerly covered, in the cathedral of S. Sofia, at Constantinople, is to be seen in the four angles below the dome, where the winged figures of the four Evangelists still remain. Luckily for the Greek Church their sacred buildings are not under the authority of lay churchwardens—grocers in towns, and farmers in villages—who feel it their duty to whitewash over everything which is old and venerable, and curious, and to oppose the Clergyman in order to show their independence.

"The Greek church, debased as it is by ignorance and superstition, has still the merit of carefully preserving and restoring all the memorials of its earlier and purer ages. If the fresco painting of a saint is rubbed out or damaged in the lapse of time, it is scrupulously repainted, exactly as it was before, even to the colour of the robe, the aspect of the countenance, and the minutest accessories of the composition. It is this systematic respect for everything which is old and venerable, which renders the interior of the ancient Eastern churches so peculiarly interesting. They are the unchanged monuments of primeval days. The Christians who suffered under the persecution of Dioclesian may have knelt before the very altar which we now see, and which was then exactly the same as we now behold it, without any additions or subtractions either in its form or use."—(pp. 286–289.)

Some other churches in this remarkable group of convents were visited by Mr. Curzon, but are not otherwise described than by their general resemblance to the church at S. Barlaam's.

The libraries of nearly all the monasteries of Mount Athos were ransacked, and some valuable MSS. procured by fair means or foul; but we find no detailed notices of their churches. We are reminded, however, in this part of the book, of a subject on which Mr. Curzon has incidentally thrown much new light, and on which we should have been glad to dwell more fully than our space permits. But although our review is running to an unreasonable length, we must add some illustrations of ecclesiastical art, ancient and modern, in various departments; and first we select his account of the Abyssinian paintings and illuminations of the Church books in their library before described.

"Some of these manuscripts are adorned with the quaintest and grimmiest illuminations conceivable. The colours are composed of various ochres. In general, the outlines of the figures are drawn first with the pen. The paint brush is made by chewing the end of a reed till it is reduced to filaments, and then nibbling it into a proper form: the paint brushes of the ancient Egyptians were made in the same way, and excellent brooms for common purposes are made at Cairo, by beating the thick end of a palm-branch till the fibres are separated from the pith, the part above, which is not beaten, becoming the handle of the broom. The Abyssinian having nibbled and chewed his reed till he thinks it will do, proceeds to fill up the spaces between the inked outlines with his colours. The Blessed Virgin is usually dressed in blue; the complexion of the figures is a brownish red, and those in my possession have a curious cast of the eyes, which gives them a very cunning look. S. John, in a MS. which I have now before me, is represented with woolly hair, and has two marks or gashes on each side of his face, in accordance with the Abyssinian or Galla custom of cutting through the skin of the face, breast, and arms, so as to leave an indelible mark. This is done in youth, and is said to preserve the patient from several diseases. The colours are mixed up with the yolk of an egg, and the numerous mistakes and slips of the brush are corrected by a wipe from a wet finger or thumb, which is generally kept ready in the artist's mouth during the operation; and it is lucky if he does not give it a bite in the agony of composition, when with an unsteady hand the eye of some famous saint is smeared all over the nose by an unfortunate swerve of the nibbled reed."—(pp. 100, 101.)

But this art seems to be exhibited, in its most debased state, in the Coptic manuscripts. Among the few manuscript liturgies in the convent of the Pulley, "one of them, a folio, was ornamented with a large illumination, intended to represent the Virgin and the infant SAVIOUR; it is almost the only specimen of Coptic art that I ever met with in a book, and its style and execution are so poor, that, perhaps, it is fortunate that they should be so rare."—(p. 112.)

In one of the papers on the churches of Palestine, allusion was made to the exquisite wood carving in the Greek churches, designed and executed, for the most part, by Greek carpenters from the islands of the *Ægean*. At the monastery of S. Stephen, in the *Meteora*, Mr. Curzon found similar carving by a Russian artist.

"The paintings in it are not so numerous as at S. Barlaam, but the iconostasis, or screen before the altar, is most beautifully carved, something in the style of Grinling Gibbons: the pictures upon it being surrounded with frames of light open work, consisting of foliage, birds, and flowers in alto relievo, cut out of a light-coloured wood in the most delicate manner. I was told

that the whole of this beautiful work had been executed in Russia, and put up here during the reign of Ali Pasha."—(p. 293.)

We much regret that the irreverent tone of his descriptions of the Greek paintings, prevents us from transferring to our pages his account of many such works of art, particularly in the monasteries of Mount Athos, where "the interior of the walls of the porches are covered with paintings of Saints, and also of the Last Judgment." We cannot think that Mr. Curzon showed either good taste or good feeling in smiling at these representations, however grotesque, knowing, as he did, that they are regarded with feelings of religious awe by the monks, who were naturally scandalised by his levity, as we are by his profane criticism. If the consideration due to their feelings was not enough to repress his ill-timed merriment, one would have hoped that the subject, however handled, joined with the remarkable fact recorded in a note, might have done so.

"Ridiculous as these pictorial representations of the Last Judgment appear to us, one of them was the cause of a whole nation's embracing Christianity. Bogoris, king of Bulgaria, having written to Constantinople for a painter to decorate the walls of his palace, a monk named Methodius was sent to him—all knowledge of the arts in those days being confined to the Clergy. The king desired Methodius to paint on a certain wall the most terrible picture that he could imagine; and, by the advice of the king's sister, who had embraced Christianity some years before whilst in captivity at Constantinople, the monastic artist produced so fearful a representation of the torments of the condemned in the next world, that it had the effect of converting Bogoris to the Christian faith. In consequence of this event, the Patriarch of Constantinople despatched a Bishop to Bulgaria, who baptized the king by the name of Michael, in the year 865. Before long his loyal subjects, following the example of their sovereign, were converted also; and Christianity, from that period, became the religion of the land."—(p. 364.)

A really careful account of the religious paintings of the Meteora and Mount Athos, would serve admirably to illustrate that very curious work, by the monk Dionysius, which was reviewed in a former volume, entitled, *Ἑρμηνεία τῆς ζωγραφικῆς*. Our readers will remember that this was shown in manuscript to M. Didron, in the monastery of Sphigmenou, on Mount Athos, and that the translation of it, by M. Paul Durand, his fellow traveller, edited by himself in 1845, is one of the most important modern contributions to the history of Christian art. The editorial notes with which it is enriched, contain, indeed, the fullest notices yet published of the religious paintings of the Greeks, particularly of those which are found in the Holy Mountain; but nothing approaching to a complete history of the subject.

We conclude with some notices of Church plate and jewellery, in which Mount Athos appears to be very rich. Great labour and cost were expended on the reliquaries and in the decoration of the holy ikons. Thus, at S. Laura—(pp. 365—367.)

"The interior of the principal church in this monastery is interesting from the number of early Greek pictures which it contains, and which are hung on the walls of the apsis behind the altar. They are almost all in silver frames, and are painted on wood; most of them are small, being not more than one

or two feet square; the back-ground of all of them is gilt; and in many of them this back-ground is formed of plates of silver or gold. One small painting is ascribed to S. Luke, and several have the frames set with jewels, and are of great antiquity. In front of the altar, and suspended from the two columns nearest to the *ikoborasis*—the screen which, like the veil of the temple, conceals the holy of holies from the gaze of the profane—are two pictures larger than the rest: the one represents our SAVIOUR, the other the Blessed Virgin. Except the faces, they are entirely covered over with plates of silver-gilt; and the whole of both pictures, as well as their frames, is richly ornamented with a kind of coarse golden filigree, set with large turquoises, agates, and cornelians. These very curious productions of early art were presented to the monastery by the Emperor Andronicus Paleologus, whose portrait, with that of his empress, is represented on the silver frame.

"The floor of this church, and of the one which stands in the centre of the other court, is paved with rich coloured marbles. . . . Some of these pieces of plate are well worthy the attention of antiquarians, being probably the most ancient specimens of art in goldsmith's work now extant; and as they have remained in the several monasteries ever since the piety of their donors first sent them there, their authenticity cannot be questioned; besides which, many of them are extremely magnificent and beautiful.

"The most valuable reliquary of S. Laura is a kind of triptic, about eighteen inches high, of pure gold, a present from the Emperor Nicephorus, the founder of the abbey. The front represents a pair of folding doors, each set with a double row of diamonds (the most ancient specimens of this stone that I have seen), emeralds, pearls, and rubies as large as sixpences. When the doors are opened, a large piece of the holy cross, splendidly set with jewels, is displayed in the centre; and the insides of the two doors, and the whole surface of the reliquary, are covered with engraved figures of the saints stuck full of precious stones. This beautiful shrine is of Byzantine workmanship, and, in its way, is a superb work of art."

In the monastery of Caracalla—(p. 380.)

"On the altar there were two very remarkable crosses, each of them about six or eight inches long, of carved wood, set in gold and jewels of very early and beautiful workmanship; one of them in particular, which was presented to the church by the Emperor John Zimisces, was a most curious specimen of ancient jewellery."

At Sphigmenou—(p. 402.)

"Among the relics of the saints is a beautiful ancient cross of gold, set with diamonds. Diamonds are of very rare occurrence in ancient pieces of jewellery; it is indeed doubtful whether they were known to the ancients, adamantine being an epithet applied to the hardness of steel, and I have never seen a diamond in any work of art of the Roman or classical era. Besides the diamonds, the cross has on the upper end, and on the extremities of the two arms, three very fine and large emeralds, each fastened on with three gold nails: it is a fine specimen of early jewellery, and of no small intrinsic value."

At S. Dionysius—(pp. 418—420.)

"I was taken, as a pilgrim, to the church, and we stood in the middle of the floor before the *ikoborasis*, whilst the monks brought out an old-fashioned low wooden table, upon which they placed the relics of the saints, which they presumed we came to adore. Of these some were very interesting specimens of intricate workmanship, and superb and precious materials. One was a patena, of a kind of china or paste, made, as I imagine, of a multitude of turquoises ground

down together, for it was too large to be of one single turquoise; there is one of the same kind, but of far inferior workmanship, in the treasury of S. Marc. This marvellous dish is carved in very high relief with minute figures or little statues of the saints, with inscriptions in very early Greek. It is set in pure gold, richly worked, and was a gift from the Empress or imperial Princess Pulcheria. Then there was an invaluable shrine for the head of S. John the Baptist, whose bones and another of his heads are in the cathedral at Genoa. S. John Lateran also boasts a head of S. John, but that may have belonged to S. John the Evangelist. This shrine was the gift of Neagulus, Waywode or Hospodar of Wallachia: it is about two feet long and two feet high, and is in the shape of a Byzantine church; the material is silver-gilt, but the admirable and singular style of the workmanship gives it a value far surpassing its intrinsic worth. The roof is covered with five domes of gold; on each side it has sixteen recesses, in which are portraits of the saints in niello, and at each end there are eight others. All the windows are enriched in open-work tracery, of a strange sort of Gothic pattern, unlike anything in Europe. It is altogether a wonderful and precious monument of ancient art, the production of an almost unknown country, rich, quaint, and original in its design and execution, and is indeed one of the most curious objects on Mount Athos; although the patera of the Princess Pulcheria might probably be considered of greater value."

And here we must take leave of Mr. Curzon, with the expression of deep regret that a sense of duty has compelled us to deal more harshly than we could wish with a travelling companion so amiable and so agreeable, who has really afforded us much gratification and instruction. But we cannot allow ourselves to be so dazzled, by his sparkling humour and the brilliancy of his style, as to lose sight of the evil tendency of much of his conduct and writing.

ARRANGEMENT OF THE CHOIR OF ELY CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—The best thanks of ecclesiologists, and of churchmen in general, are due to Mr. Scott for his unswerving endeavours to avert such a rearrangement of the eastern limb of Ely Cathedral as should include the retention of the altar in its present position—the extreme east; and the thanks of your readers are in especial due to him for having kindly stepped forward to remove their anxiety as to his own determinate views upon this subject. There can be no doubt, that ancient precedent, as demonstrated by Ely and most other cathedral churches of England, propriety of ritual observance, and æsthetical beauty, would alike be violated by maintaining the altar in the situation just named. Feeling this most strongly, I would withhold comment upon Mr. Scott's plan, were there any danger of weakening his hands by proposing a deviation from it; but such danger can hardly arise from suggesting a modification, which fully recognizes the general principles he advocates.

I would therefore, Sir, with yourself and with Mr. Scott, plead most earnestly on the grounds of superior fitness for the dignified and reverential celebration of Divine worship, and for the convenience of

clerical and lay worshippers, as well as on that of superior architectural effect, that the altar should be advanced from the eastern extremity of the cathedral ; that an ample unoccupied sanctuary should still intervene between it and the choir proper ; that the latter, having the open screen designed for it, should be reserved for clerks ; and that the area of the lantern should be devoted to the accommodation of the lay portion of the congregation. The question I submit for consideration, is whether the most desirable mode of accomplishing these objects would not be to allow a retraction of three bays, and to limit the sanctuary to a similar number ; and accordingly to erect the altar-screen between the piers third in succession from the eastern wall, instead of between the second piers as at present proposed.

The following are the principal reasons in favour of the alteration. 1st. That a sanctuary of three bays, is quite adequate for the most sumptuous Anglican ritual, and satisfies the fullest demands of reverential propriety. 2ndly. That such a sanctuary would be co-extensive with the choir proper ; which, short as it will appear when reduced to a row of twenty-two stalls on each side, would seem still more conspicuously so, if in juxta-position and contrast with a disproportionately large four-bayed sanctuary. 3rdly. That the voices of the clergy at the communion office would, of course, with more difficulty be audible to the congregation westward of the rood-screen, should the altar stand seven bays, than if only six, removed from it. 4thly. That this difficulty would at any time constitute the most plausible pretext for the introduction of congregational benches into the sanctuary ; which, if possessing an amplitude of four bays, might to many seem to invite the intrusion. 5thly. That a retraction of three bays would afford a much more suitable space, than one of only two, for the early matutinal prayers ; and might then, like the lady-chapels of Salisbury and of Winchester, be furnished with an altar, and with other requisites for the due performance of that service, instead of remaining a disused, and perhaps desecrated, waste. 6thly. That the symbolical intention of the nine-bayed eastern limb of the cathedral would seem best followed out by sub-dividing it in accordance with the number forming the base of the multiple. Lastly. That the precedents of Lincoln and York Minsters, which have similar eastern limbs to that of Ely, (and in both of which, the choir, sanctuary, and retrochoir, are each of three bays,) give every possible sanction and countenance to the tripartite arrangement now advocated.

I trust, Sir, that the foregoing reasons, put forth with the utmost deference, may be carefully and fairly weighed ; concerning, as they do, a very important point in the restoration of one of the most noble of English temples,—a church, which in past days, rose to the first rank in grandeur and beauty, through the pious munificence and architectural skill of its founders, and which, now again, under the continued operation of the same instrumental causes, bids fair, after a chilling interval of centuries, to rejoice the hearts of churchmen by revealing anew, in unimpaired magnificence, the solemnity and glory of the Lord's house.

I am, Sir, your obedient Servant,

Φ.

Our readers will, we are sure, peruse with interest the following statement of the works completed and in progress at Ely, which has just been published by the Cathedral authorities :—

The DEAN and CHAPTER of Ely beg leave most gratefully to acknowledge the liberal contributions which they have received towards the restoration of their Cathedral and the formation of a new Choir. The amount thus placed at their disposal is nearly sufficient to meet the contracts and engagements into which they have already entered : but a very large sum will still be wanted to complete the entire work in conformity with the plans which have been proposed : and it is to meet this additional expenditure, that they still venture very earnestly to solicit the assistance of the friends of their Church.

The designs for the new Choir have been prepared by Mr. George Gilbert Scott, an architect of great experience and skill ; and contracts have already been made for a new open screen, for the throne of the Bishop and the stall of the Dean, and for entirely new sub-stalls, upon a scale and character suited to the magnificence of this part of the church. They are to be finished before the first of March, 1851, and their cost alone will exceed £4200. The superior stalls, the work of the great architect, Alan de Walsingham, in 1340, and which are much mutilated and covered with several coats of paint, are to be restored as nearly as possible to their original condition. Plans and contracts are in progress for the removal of the organ to the north side of the Choir, with a case and fittings in full accordance with the stall-work. The other works are advancing satisfactorily, and some of them are completed ; all the vaults have been restored, and nearly all the marble piers and shafts re-polished, and when wanting or seriously injured, re-placed ; the beautiful canopy work, next the altar, of the chapels of Bishops Alcock and West, which was nearly destroyed, has been carefully restored. There still remains to be executed the new altar and reredos, the pavement, the staircase to the organ, the enclosure of the stall-work, and the re-arrangement and restoration, where necessary, of the tombs of the Bishops. It is hoped, however, if funds are forthcoming, that the whole may be finished before the end of the year 1852.

The Dean and Chapter have been compelled, from a sense of imminent danger, to undertake, at the same time with these and several other works, a very extensive and costly repair of the Southern Transept of the Cathedral, the principal timbers of the roof of which were found to be rotten, and the upper walls and arcades, upon which they rested, seriously dislocated. It is intended to replace entirely the mutilated sculpture of the timber cornice, the painting of the roof, the ancient fresco decorations of the walls, and to open partially the arches of the western aisle.

The Dean and Chapter gladly avail themselves of this opportunity of returning their grateful thanks for many special benefactions which have been given or promised : they subjoin a list of the most considerable of them.

Alexander Beresford Hope, Esq., M.P., has given £300 for the new Pinnacle on the east front. Of this sum, £200 has been expended ; the remainder is to be applied to some alterations of it which are considered necessary. Lady Mildred Hope undertakes the restoration of the great stone cross of the Eastern Gable.

John Charles Sharpe, Esq. has given £100 towards the re-building of the ancient apsidal Chapel of S. Catherine, opening through the noble arch on the east of the south-west transept ; a restoration which cannot fail to add greatly to the effect of that beautiful part of the Cathedral. This work is now proceeding ; it will require additional funds to the extent of at least £200, to complete it. This is Mr. Sharpe's third benefaction of the same amount : one towards the restoration of the choir ; and the other towards that of Prior Crauden's chapel, including the new wooden vault, which is nearly finished. His sister, Mrs. Smart, has undertaken to fill the great eastern window of this chapel with painted glass, designed and executed by herself.

The Master and Fellows of Jesus College, Cambridge, have given £25 for a new encaustic pavement of the chapel of their founder, Bishop Alcock ; the design for it was given by Lord Alwyn Compton, and is now in the course of execution. This is in addition to a former gift of £100 towards the restoration of the interior of the chapel.

The Rev. Edward Bowyer Sparke, one of the Canons of the Church, gave £200 towards the great restoration of the south-west transept : the new pavement and

painting of the roof, for the last of which the Rev. David Stewart gave a beautiful design, are deferred until the completion of the apsidal chapel.

Hugh Robert Evans, Esq., the Steward of the Manors of the Dean and Chapter, gave £150 towards the opening of the great lantern in the western tower.

The Rev. William Selwyn, one of the Canons of the Church, gives a new font, designed by Mr. Scott, to be placed in the south-west transept, which it is proposed to make the baptistery of the Cathedral.

Bowyer Edward Sparke, late Lord Bishop of Ely, gave in 1832, the sum of £1500, for the purpose of filling the windows at the east end of the Cathedral with painted glass. The execution of this great work has been deferred until his trustees are fully satisfied that the art of glass painting has attained such a state of perfection as may make it a monument worthy of the important position which it occupies.

The Rev. Edward Bowyer Sparke gave the painted glass in the great south-east window of the central lantern, the first of a series of four designed to commemorate the founders and benefactors of the ancient Monastery and Cathedral; it was executed by Mr. Wailes. The church is indebted to the same munificent benefactor for three windows in the northern transept, also by Mr. Wailes, representing the history of S. Paul; for a window in the south transept, by M. Gerente, of Paris, representing the history of Joseph: as well as for many other proofs of his deep interest in the restoration and becoming decoration of the Cathedral.

The Rev. Chancellor Sparke, one of the Canons of the Church, has undertaken to present a painted window to the Cathedral.

The memorial window above the monument of Bishop Sparke, in West's chapel, was put up by the members of his family. It was executed by Mr. Evans of Shrewsbury.

The Undergraduates and Bachelors of Arts of the University of Cambridge gave the painted glass in the tracery and the upper half of the great north-eastern window of the central lantern; the remainder will be executed as soon as sufficient contributions are collected: the artist is Mr. Wailes. A subscription is in progress, on the part of the Graduates of the University of Cambridge, to fill the north-eastern window of this lantern in a similar manner.

The Lessees of the Bishop of the diocese gave the second of the lower windows in the south end of the south transept; the artist is M. Gerente, of Paris: the subject is the History of Moses.

The Incumbents of livings in the patronage of the Bishop of Ely and within his diocese have given funds, though not yet sufficient for the purpose, for one window, and those not within his diocese for another, in the south end of the south transept. These windows are nearly finished: the artist is M. Gerente. The subjects of them are the Histories of Abraham and of Jacob.

The funds for another window by contributions from Prelates and Peers educated in the University of Cambridge, are collecting under the auspices of his Grace the Duke of Rutland.

The Very Rev. the Dean gave the funds for a window at the south end of the south-west transept: the artist is Mr. Wailes. The subjects are Jacob and Rachel, and Esther and Ahasuerus.

Hamilton Cooke, Esq., of Carr House, Doncaster, gave the funds for a second window in the same transept, by the same artist. The subjects are Isaac and Rebecca, Ruth and Boaz, and the Marriage of Cana.

William Wailes, Esq., the eminent artist, gave, as his own offering to the Church, the window in the south aisle of the nave. The subject is the History of the Venerable Bede.

William Warrington, Esq., the eminent artist, gave, as his own offering to the Church, the window in the south aisle of the nave. Subjects, the Annunciation and Birth of our Lord and the Salutation of Mary and Elizabeth.

M. Gerente, of Paris, the eminent artist, proposes also to give a third window to the south aisle of the nave: and two other artists and a distinguished amateur, whose names we are requested at present to withhold, have undertaken to make similar gifts to the same part of the church.

Mrs. Pleasance Clough, of Feltwell, has furnished funds for a window in the south aisle of the nave, in memory of Susannah, the wife of John Waddington, Esq., and daughter of Robert Clough, Esq., of Feltwell: the artist is M. Gerente.

The Rev. George Millers, Minor Canon and Registrar of the Church, and Historian of the Cathedral, has undertaken to place a memorial window in the same south aisle, next the grave of his late wife, Mary Millers.

Other windows are also in preparation, both in this part of the church and elsewhere, one of which is the gift of the ladies of members of the Chapter, a second of the Lessees of the Dean and Chapter, a third of various visitors to the Cathedral, a fourth of Clergymen who have been ordained in it, a fifth of various Gentlemen of the city of Ely, and a sixth of the Tradesmen and Officers connected with the Church.

ARCHITECTURAL LOCALISMS, AS ILLUSTRATED BY THE CHURCHES OF NORTHAMPTONSHIRE AND LEICESTERSHIRE.

*A Paper read before the Oxford Architectural Society, June 6th, 1849,**
by EDWARD A. FREEMAN, M.A., *Corresponding Secretary.*

[On account of the great length of this paper, the larger portion of it was necessarily omitted at its public reading. But in revising it for the press, the author has not thought it necessary to depart from the familiar and individual character of a communication read at a meeting, which would have been nearly equivalent to writing a new treatise on the same subject.]

It is now nearly four years since I first recommended the very interesting subject of the local diversities of architecture to the attention of the society in a paper on the churches† of a district which have received a stronger local impress than any other buildings with which I am acquainted. Since then the subject has not been so much taken up by other members as its importance might have led us to expect. I am only aware of one paper having been read bearing directly on it: I allude to one read about a year back by Mr. Whately, on the churches of a district in Shropshire, which I had not the pleasure of hearing, being then absent from Oxford, but which I imagine to have opened a further very interesting field for inquiry, as to the connection which often exists between the architectural and the geological character of a district, the style of building being so often influenced by the nature of the prevalent stone.

On this latter branch of the subject I am sorry that I am not able to afford you any information, as my own line of study has never led me into any such investigations. The "Hand-Book of Ecclesiology" truly observes of the district to which I would now call your attention, that "it will readily be acknowledged by those who are at all conversant with the ecclesiology of this county, [Northamptonshire,] that it

* We have not thought it right in a paper bearing the name of its author to alter his nomenclature; but in retaining that of Rickman in this instance, we beg to have it understood that we are not at all more favourable to it than we have hitherto been.—ED.

† Those of the Island of Jersey. See the Society's Report for Easter and Act Terms, 1845, p. 57.

ranks quite among the first as regards the architectural beauty and general interest of its churches. The abundance of good building-stone will in a great degree account for this; and in the northern district, where the stone is the best, the churches are decidedly the finest, though the southern division affords also many elegant features and interesting details." With this division I fully concur, and I may here make the remark, that my present paper will be to a great extent an amplification of the very accurate and observant sketch of the architecture of the county contained in the work which I have just quoted. I shall therefore not think it necessary to refer to it every time that I shall have occasion to repeat its statements. I have observed for myself, and can bear a most willing testimony, both to the general accuracy of the author's individual facts, and to the correctness of his generalizations from them.

I do not profess to have seen all the churches in the county, between three and four hundred in number, but I am acquainted with a great majority of them, including nearly all the most celebrated. And though I am not equally well acquainted with every part of the county, there is no district of which I am entirely ignorant. I have seen some churches in every deanery; in many I have seen all that they contain. I am most familiarly acquainted with the deaneries immediately round Northampton, and those again to the south-west, between Daventry and Banbury; in the heart of the county, going west from Bedfordshire to Cambridgeshire there is not a church which I have not seen, and but very few crossing the same district northwards, from Buckinghamshire to Leicestershire. I also know most of the noble churches, the pride of the county, in the valley of the Nen, between Northampton and Peterborough, and I have made more desultory excursions into other parts, both north and south. The district I am least acquainted with is the deanery of Weldon, lying to the north-east, towards the Rutlandshire border; though if its churches in general are at all equal to the few which I have seen, it must be one of the most interesting districts in the county.

I must, however, confess that I labour under one disadvantage in the present attempt, namely, my very slight knowledge of the architecture of the neighbouring counties, so that I cannot generally say how far the Northamptonshire peculiarities are common to it with them. With Leicestershire I am better acquainted than with the others, and with Lincolnshire through the aid of engravings; and in both there certainly is some general affinity as contrasted with the architecture of more distant parts of England; but it by no means amounts to identity, and as the Lincolnshire churches greatly surpass, those of Leicestershire, as far as my experience goes—with a few splendid exceptions, such as the stately church of Melton Mowbray—yet more strikingly fall short of their southern neighbours. These, however, I shall compare throughout with those of Northamptonshire, briefly pointing out the points of difference and of agreement.

Northamptonshire is, more conspicuously than any other part of England that I know, the land of handsome, moderate-sized parish churches, such in many respects as we want in the present day. Its monastic in-

stitutions were not very numerous, and it contained but few of any consequence; and nowhere, with the glorious exception of the cathedral church, have they more utterly vanished from the earth. That, however, hardly belongs to Northamptonshire; it is but a stone's throw from the border, and belongs to that grand series of splendid abbeys, extending throughout the fen country, of which no other is within the limits of the county. Nor can its architecture be said to have greatly influenced that of the smaller churches. For this reason, among others, this magnificent fabric will form no part of our consideration this evening. Its history and its architecture, the solemn majesty of its interior, the pride of Northern Romanesque, the surpassing splendour of its portico, the very noblest achievement of human art, form in themselves a theme of far too great dignity and interest to allow me to dishonour them by an incidental and imperfect examination on the present occasion.

Of the other religious houses scarcely any traces remain: Northampton contained several, but they are completely destroyed and well nigh forgotten; and others in other parts of the county have shared the same fate. They are utterly gone: there remain neither parochialised abbey churches, nor even ruins. The only considerable monastic fragment that I have seen or heard of is the west front and a small part of the nave at the priory church at Canons Ashby, and this can hardly be called distinctively conventual in its architecture. And the collegiate churches, of which there are several in the county, are in no important respect different from the simply parochial edifices, being themselves parish churches, with colleges attached at a later period. Even when the fabric has received important changes at the time of, or later than, the addition of the collegiate body, they are indeed often to be traced in increased size and magnificence, but not in anything imparting the peculiar character of a minster. Thus Higham Ferrers, well known as one of the finest churches in the county, received no alteration of importance when made collegiate by Archbishop Chichele; and the more remarkably so as it has, in its superb western doorway, a thoroughly cathedral feature of two centuries earlier. Irthlingborough received large and interesting alterations simultaneously with the foundation of the college, but, unless we so consider the addition of a clerestory to the choir, a rare feature in Northamptonshire, none that at all impart a collegiate character to the church itself. At Cotterstock the erection of a college or chantry was indeed marked by the reconstruction of the choir on a scale of surpassing grandeur, throwing into utter insignificance the diminutive nave to which it is attached; but even this stately structure is but a common parochial chancel of unusual size and beauty, without even the degree of pretension given by the addition of aisles. All these were foundations of no great riches or celebrity; but the remark applies equally to the existing portions of the church belonging to the wealthy and royal establishment at Fotheringhay; the nave is the finest of its own date and style in the whole county, but it is still merely a fine parish church, and is surpassed by many parish churches in Somerset. And though the choir, where a collegiate character would be most naturally looked for, is utterly destroyed, the

weather-moulding remains to attest its height, which was so much inferior to that of the nave, that it could not have been, architecturally, the most dignified portion of the building.

Our present studies, then, are confined to parish churches, and those most strictly preserving that character; they are genuine parish churches, neither swelling into minsters, nor sinking into chapels. They have not even that slight approximation to the former character which is bestowed by the cross form and the predominant central tower. We have no such series of cruciform churches as this neighbourhood supplies at Witney, Bampton, Thame, Kidlington, Cuddesden, and Stanton Harcourt. And though the churches are often of considerable dimensions, several, especially in the north, reaching to a length of from a hundred to a hundred-and-fifty feet, there are none which exhibit the common parochial form on the exaggerated scale of Boston or Coventry. On the other hand, while almost every collection of houses has its church, that church is almost always a genuine church, with nave, aisles, chancel, and tower; the mere chapel or the humble aisleless church are objects of rare occurrence.

On the merits of these buildings in an architectural point of view, I need not enlarge: the claim of Northamptonshire to a place in the very highest rank in an ecclesiological map of England has never been disputed. Open any architectural work, you will find no district more frequently alluded to, none supplying more numerous examples both of singularities and beauties, from the incipient Romanesque of Brixworth to the expiring Gothic of Whiston; from the most ancient church in England still applied to sacred uses, to the last that was erected before ecclesiastical architecture became thoroughly debased. Some of the most interesting parts of the county have already been illustrated in a work in which I have myself had a share, and which I trust may one day be brought to a conclusion. That the churches of Northamptonshire have deficiencies cannot be denied; some of the local peculiarities, as we shall soon see, are far from graceful; in picturesque effect they are far surpassed by many of much less real merit, and for the truest and most purely architectural excellence they must yield to the unrivalled glories of the west; but in one feature at least they are unrivalled: the tall spires clustering in the distance have more effect on the landscape than any other architectural feature whatever; and none is more truly graceful on a nearer approach. If any one would know what art can do for nature, I should recommend a visit to the superb group of churches which surround the station at Higham Ferrers. In comparing the scene of my present investigations with those whose fruits I now lay before you, I often think what a prospect it would be, if Gloucestershire provided churches which we might contemplate from the hills, or if Northamptonshire provided hills from which we might contemplate the churches. If Higham and Oundle, with their neighbouring villages, could occupy the sites of Dursley and Stroud, I can conceive no nearer approach to that terrestrial paradise of which Sir John Mandeville informs us that he could give no account, adding the very sufficient reason that he never was there.

But as the component parts are only to be enjoyed at a distance of

more than a hundred miles from each other, we will return to that one of its elements which forms our present subject for inquiry. In examining the churches of Northamptonshire, I intend first to give a general description of those features of outline and general character which will be found running through them all, alluding only incidentally to questions of style and date; and secondly, to introduce the latter subject directly, and to point out the peculiar character which was assumed by each style in this district. For it is clear that there are localisms of two kinds; those of outline, which are sometimes connected with extensive architectural operations going on through a whole district about the same time, so as to render the outline belonging to a particular period more common than any other, sometimes are found to prevail at all periods, entirely irrespective of style; and secondly, as was just observed, certain peculiarities assumed by the styles themselves.

I said above that the churches of Northamptonshire are eminently parochial; the usual type is the most ordinary type of a parish church; nave and aisles, almost always with a clerestory and low roof, a chancel, with or without aisles or chapels, often also with a low roof, but generally very strongly distinguished from the nave both within and without; a tower almost always occupying the centre of the west end. It will be at once seen that mere picturesque effect is well nigh excluded; there is little scope for that secondary merit which we often accept, in a building of no great pretensions, as a fair substitute for real excellence of architecture. Thus a cross church, with a central tower, must be bad indeed to be altogether void of beauty; and variety of outline and the use of high gables, will impart a pleasing effect to really very mean structures, as is proved by numberless buildings in Gloucestershire, Berkshire, Oxfordshire, Kent, the Isle of Wight, and Jersey. I never saw an ugly church in either of those islands, though they are often poor in their original architecture, and hideously disfigured by subsequent alterations. The Northamptonshire buildings attempt much more of architectural design, and are consequently in greater peril of failing; a badly designed door or window will ruin a regular architectural range, while it passes unnoticed in a structure of less pretensions; common-place in the one case does very well, in the other we require positive excellence; and here the naves and chancels of Northamptonshire often fail, being continually very mediocre, unlike the really artistic piles of Somerset; their claim rests chiefly on individual features of surpassing excellence, and on those superb steeples, which are so magnificent considered in themselves, and which add so much grace and beauty to fabrics otherwise insignificant.

By far the greater number of churches have two aisles to the nave; a few are without any, as Weston Favell, near Northampton, which in the two high roofs of its nave and chancel quite recalls many of the churches of this neighbourhood; a few have only one; and several have had one or both destroyed; but all these examples are among the smaller and ruder structures, and mostly in the southern part of the county; all the important churches have two; there is no counter-

part to Dorchester and Kidlington with single aisles, and Stanton Harcourt and Shottesbrooke, without any.

There is almost always a clerestory and low roof; and here the localism of the district shows itself most apparently. In many parts of England the clerestory never came into general use, and in others, when it occurs, it is invariably of late construction. So it is not unfrequently in Northamptonshire also; but there is sufficient evidence of its having been in at least occasional use from the very first, and having gradually gained ground till it became universal. At Brixworth we have a Saxon example; at S. Peter's, Northampton, a Norman; in the choir at Rothwell, one of Romanesque character, though, the arches below being pointed, of Transitional date. Continuing the series, we have a clerestory of lancets at Chelveston; two admirable examples, with Geometrical tracery, at Warmington and Barnwell S. Andrew's. When we arrive at the period of Flowing tracery, its triumph is complete; from hence till the last days of Perpendicular, its use is almost universal, though it is strange that it is absent at Whiston and Castle Ashby, though the former is well known as a gem of Perpendicular architecture, and the latter, though chiefly famous for features of earlier date, contains more of that style than of any other.

The clerestory windows most commonly in use are of two kinds; a square-headed Decorated, and an obtusely pointed Perpendicular one; the former generally of two lights, the latter of three, but both with nothing deserving the name of tracery. The former is most frequent in the south, the latter in the north, which probably shows that the confirmed use of the clerestory prevailed earlier in the southern district. But the southern window is often found in the north, while I remember only one or two instances of the reverse. Perpendicular clerestory windows, with arched heads, do indeed occur at Chipping Wardon, Crick, and Middleton Cheney, but they are of altogether different character, and with distinct tracery. But the two usual forms are by no means exhaustive; there are of course here, as everywhere else, plenty of Perpendicular and Debased square-headed windows; and other Decorated types occur. The churches of Oundle and Kingscliffe have the two finest late Decorated clerestories I know of in any parochial structures; both being of considerable height, with well proportioned windows and good tracery. And with these we may class the very beautiful clerestory of the little church of Rotherby, in Leicestershire. Other Decorated examples, with arched heads, occur at Finedon and Everdon, but of less merit, and the latter a substitute for an earlier high roof; at Raunds and Piddington are examples of transition from Decorated to Perpendicular. A square-headed Decorated clerestory, apparently of the Geometrical period, occurs at Aldwinkle All Saints. Other types also are not excluded; at Stoke Bruern we have large unfoliated circles; smaller ones foliated occur at Rothersthorpe, Litchborough, Chacombe, and Duston; at Barton Segrave, (a church I have not myself seen,) the spherical triangle is employed. At Etton, a church I shall have to mention again, is a very striking clerestory of large quatrefoils, but their scale is disproportionate to the size of the building. But in all we generally

find the clerestory windows kept at a considerable distance from each other, and kept single. This is decidedly a gain, as pilasters or pinnacles between them are rare. At Fotheringhay, where the pinnacles and flying-buttresses render it allowable, they are nearer together than usual; at Badby is the only example I remember of a range of clerestory windows placed quite close together, and these are square-headed and poor. At Polebrook, and perhaps in one or two cases of inferior moment, we find a low range not pierced with windows.

I have enlarged with more minuteness on this point, because here is the only serious inaccuracy which I have found in the "*Hand-Book*," which states, that in Northamptonshire "the clerestory is almost always a Third-Pointed addition or substitution; but those of S. Mary, Finedon, and Barnwell S. Andrew, are Middle-Pointed;" the only reference to the subject which it contains. I cannot understand how such a statement could have found its way into an account otherwise so masterly. I feel sure that at least a third—I am inclined to think more—of the clerestories in Northamptonshire are Decorated, and we have seen that there is an unbroken chain of occasional examples up to the very earliest times.

And not only the clerestory, but the low roof, in most cases its almost necessary concomitant, was in use from at least the very beginning of the Decorated style. At Chelveston the tower is not western, so that we have no means of judging whether the roof has ever been higher or not. The two admirable Geometrical clerestories at Warmington and Barnwell are surer examples. The former every one knows, on account of the timber-vault over the nave; this roof and the clerestory may probably be a little later than the arcades and lancet windows below; but I should think it more likely that they were the last finish of the original structure, than that they supplanted either a preceding roof or a preceding clerestory. Neither here nor at Barnwell is there the slightest trace of any higher roof than the present. And I believe I may say the same of Etton, almost a model Early English church, with lancets in the nave, and simple Geometrical windows in the chancel, but as I am less familiar with this instance, I will not be positive. In all these cases, besides the general proportion, which would hardly have allowed so great an addition to the height, the main reason for the use of the low roof was, not to interfere with the belfry-stage of the tower, which comes down immediately above it; and there is not the slightest trace of any high roof ever having cut through the windows. We may not unprofitably compare these examples with two other fine instances of early clerestories somewhat differently treated. Every one knows Trumpington, near Cambridge; here the tower rises two stages above the nave, consequently there was room for a high roof without interfering with the belfry windows; and accordingly a weather-moulding attests the former existence of such a roof, though it has since been destroyed. In the very remarkable church of Gaddesby, in Leicestershire, we have a clerestory of about the same date and character as those at Barnwell and Warmington, which has been added to earlier arcades. But here, however, though the proportions of the tower were much the same as

in those two examples, the belfry-stage appears to have been considered no obstacle, as a weather-moulding cutting quite through the belfry windows testifies to a former high roof from the present walls, as another within records a still earlier one anterior to the addition of the clerestory. I think if any one compares these four churches on the grounds of general proportion, without reference to any particular theory as to the pitch of roofs, he can hardly fail to assign the palm of superior taste and judgment to the Northamptonshire architects.

As we go on with our Decorated series, we shall find repeated examples, not only of churches originally constructed or re-constructed with clerestories and low roofs, but of the clerestory and low roof substituted for a preceding high roof, over the same arcades, just as in Perpendicular. Higham Ferrers, in the double nave, is a notable example, and not very advanced in the style; later examples occur at Northborough, parts of Rushden, and the choir of Irthlingborough; and the very fine clerestory at Kingscliffe is an insertion rather Decorated than Perpendicular. Or rather it is a re-construction, as I believe nearly the whole nave to be of one date, and the mark of a high gable in the west front need not only prove that the wall belongs to the early church, of which the tower still remains. As to original constructions, hardly any high roofs exist; the magnificent clerestory at Oundle has a low roof, though it may be objected that, as the tower is later, it may have been lowered; but in many of the numerous inferior examples, as at Charwelton, a contemporary or earlier tower hinders any such supposition. On the introduction of Perpendicular clerestories I need not enlarge: but I will mention the transepts of Rushden and the chancel of S. Giles, Northampton, as instances of buildings without clerestories having their roof lowered—though in the latter case not to the full extent of its present depression—in Decorated times; the former, however, was connected with the introduction of a clerestory into the nave. The roofs of the aisles are usually lean-to, so that the clerestories stand out conspicuously; now and then, however, as in the south aisle at Chipping Wardon, a low-pitched compass roof is seen, which is more usual in Leicestershire, but the effect is never good, as tending to conceal the clerestory. A more remarkable exception is Stanion, where the north aisle retains a distinct high-pitched roof, and the clerestory wall on that side has no windows, while the usual arrangement is found on the other side. Possibly the completion of the alteration was interrupted, of which there is a very extraordinary instance in the poor little church of Whetstone, in Leicestershire.

I shall not accumulate instances of the omission of the clerestory, as the great majority occur in rude, patched, and mutilated churches, and I do not remember any example in any building of much consequence. I have already alluded to two instances in which it is absent, where we should most confidently have looked for it, and I will add another in the northern part of the county, where the church, though of no great size, has several interesting points of detail, and is still more remarkable from its complete departure from the usual type of outline. This is at Werrington, where the church consists of a nave and aisles comprised under one steep roof, with the high roof of the porch projecting there-

from, a high-roofed chancel of the height of the nave, and a bell-gable over the chancel-arch, there being no steeple of any kind. The outline is highly picturesque, but as opposite to the usual aspect of a Northamptonshire church as anything that can be imagined. I shall have hereafter to allude again to this interesting structure.

"There are generally no aisles to the chancel," says the Hand-book. I at first thought that here also was an inaccurate statement, but the meaning intended to be conveyed by it is quite correct, although expressed in a manner calculated to mislead. The chancels are very frequently connected with chapels and other buildings, but the genuine chancel with aisles running to the east end, either with the clerestory prolonged over them, or with three distinct gables, is by no means common. The late Perpendicular type of the clerestory continued uninterruptedly along nave and chancel, without external division, is, as far as I am aware, only to be found in the Norman church of S. Peter, Northampton, and in the church of Little Harrowden, Decorated, if I rightly remember. Where the additions approach most nearly to the character of aisles, being continued from the aisles of the nave, they are not generally continued to the east end, but leave a presbytery marked in the construction, as at Irthlingborough, Rothersthorpe, Milton Malsor, Towcester, and elsewhere.

The chancel is usually lower than the nave, and generally, though less universally than the nave, has also a low roof, the pitch having frequently been lowered when the clerestory was added to the nave. Sometimes however the chancel is prolonged at the full height of the nave, of which very fine examples occur at Kislingbury, Higham-Ferrers, and Byfield, or at a height very little inferior, as at Great Harrowden, Ringstead, and Aldwinkle S. Peter's. All these are excellent Decorated examples, with low roofs, and the great height of the walls allows of windows of much more graceful shape than usual. But the chancels are generally of much less merit, and we do not often meet with the strongly-marked, high-roofed chancel, forming a distinct design of itself, which we might conceive existing separately as a chapel. This type however occurs at Crick, and on a still grander and more marked scale at Cotterstock, both Decorated, and valuable studies in the article of tracery. In Leicestershire this distinct, high-roofed, chancel is rather more common; Claybrook and Aylestone are well known and magnificent examples; in point of size the latter surpasses even Cotterstock, but is very inferior to it, as far as the windows are concerned.

The chancels being thus usually lower than the nave, and low-roofed, it follows that aisles continued from the nave cannot be advantageously attached to them. There cannot often be a clerestory, and the breaks in the roofs generally have an awkward effect, being a mere botch, as at Kingsthorpe. And where the chancel is higher and furnished with a clerestory, as at Irthlingborough, and Towcester, the matter is not much mended, for as the aisles do not reach to the east end, either the design of the clerestory must be interrupted, or there must be a window over another in the same wall, which never looks well. Milton Malsor, which otherwise has the same arrangement, cuts

the knot by having no window in the eastern bay, and Rothersthorpe by not piercing the clerestory wall over the chancel; but both these clerestories are very low and poor.

When the chancel has a single aisle, or rather chapel, more usually on the north side, and extending quite to the east end, still the effect is often not good. It is frequently a continuation of the north aisle of the nave, and therefore cannot possibly be made to harmonize with the chancel roofs; sufficiently hideous botches result from this arrangement at Staverton and Spratton, and, without the same excuse, at Ashby S. Ledger's, a church without any clerestory. Sometimes the chapel is quite a distinct building, forming a double chancel of the same size and height. It is so at Luffwick, but in the western view the effect is not good, the chapel rising unconnectedly above the aisle. The primary example is Higham Ferrers, where this difficulty is avoided by the magnificent, though extraordinary arrangement of the double nave and choir, of the same size and height throughout; the double nave has an aisle on each side, and a clerestory: the double chancel—the southern the real choir, the northern a Lady Chapel—stands free. Sometimes a chapel is attached with hardly any reference to any other part of the church, as the southern ones at Barnack and Welford.

I must mention a few other arrangements of chancels with aisles or chapels in some of the larger churches, which depart from the ordinary types. S. Sepulchre's, Northampton, has, or rather had, a magnificent triple choir, with three distinct and lofty gables, quite unlike the usual arrangements of the district. But the central gable was barbarously lowered, apparently when the large Perpendicular east window was inserted, and the more refined barbarism of modern days, more rampant in the parish of S. Sepulchre, Northampton, than in any other parish I have the honour of knowing, in its sedulous labours to efface every feature of beauty and interest from one of the most remarkable churches in all England, has thrown all three together into one hideous conglomeration of slates, leaving however the gables standing free to tell their own tale of what has been. Next to this we may fairly rank Stanion, with its beautiful double chancel, with two distinct high gables unaltered.

At Rushden, one of the first churches in the county alike for size, beauty, and singularity, we find a chancel with aisles, the lean-to roofs of the latter being connected with the low gable of the chancel itself in a way which produces the effect of one immensely wide gable.* This unusual preponderance of breadth can hardly be called a beauty, but its boldness, and the idea of extent conveyed, are very striking, and combined with the large and elaborate windows, and the generally rich and uncommon character of the whole, render this one of the most remarkable exhibitions of parochial architecture in England.

The east end of Oundle is very different, and though in both the spreading aisles and transepts produce the same appearance of extent of ground-plan, is more conspicuous for height than any other dimension. The aisles are of the height of the choir, and all have separate low

* This is really the case in the neighbouring church of Wymington, Bedfordshire.

gables. The choir projects a good way beyond the aisles, but a large sacristy ranges with the extreme east end. The grouping is very rich and varied; indeed I know no composition, from which the high gable is excluded, exhibiting so much of picturesque effect. The east end of Moulton church exhibits something of the same idea on a much smaller scale.

I have already said that the cross form is very rare; the true cross form, with the central tower, excessively so. I only know of three examples remaining, Castor, Kingscliffe, and Wollaston. The towers in the two first are Norman, the latter one of the finest Early Decorated specimens we have, but the church is modern. The tower of All Saints, Northampton, has been made western by the strange reconstruction of the church, but it was originally central, and the church probably cruciform. At Wood Newton also there are plain traces that the original fabric was a Norman cruciform church, probably therefore with a central tower; but the transepts are destroyed, and a Debased tower now occupies the west end.

There are a few other examples in which the two elements of the real cross form, the transepts and the central tower, occur separately. A few of the larger churches have transepts in conjunction with western towers, which produce of course little cruciform character, but contribute greatly to render the outline spreading and varied. I have already alluded to those of Rushden and Oundle, the like is the case at Finedon, and Polebrook; it was so also at Rothwell, but that superb church has lost both its transepts, and at Cottesbrook the southern one only remains. Irthlingborough has transepts, or perhaps rather, as they project only from the aisles, transeptal chapels; still, while the church retained its high roofs, their importance in the general effect must have been far greater than at present.

An imperfect cross occurs in one or two cases, a single transept, or transeptal chapel, being added to the south of the chancel, as at Ecton, and in the far more important case of the extraordinary building which occupies that position at Northborough, where the single south transept, from its size and the ornate character of its architecture, throws the nave and chancel into complete insignificance.

A few others have central towers without transepts. At Roade church, a Transitional building, the tower stands between the nave and the chancel, without aisles, just as we see it at Iffley and Cassington. The same arrangement, with aisles, occurs at Duston, and at S. Giles', Northampton, in both of which the aisles run along the side of the tower, which rises like a gigantic clerestory, having a very odd effect. It is hardly possible to help believing that Duston is a direct imitation of its more stately neighbour, it has so completely the effect of a miniature of it. But S. Giles' has features wanting at Duston, in an immense transeptal chapel projecting from the chancel on the south side, consequently eastward of the tower, looking just like a transept pushed out of its natural place. Another smaller chapel, treated as an aisle, is added to the north side. This church is often spoken of as cruciform, but it will be seen from the above account that it is not strictly so. It was, however, at least intended to be so, as is testified by the

superb Norman lantern arches, now blocked, but whether the transepts ever existed is by no means clear. But few of these cruciform and quasi-cruciform churches exhibit west fronts of any merit. Those of Castor and S. Giles', Northampton, have hardly any pretence to a regular design, though individual features in both, as the fine Norman doorway at S. Giles', are worthy attention. Kingscliffe, however, has a very good plain west front, well finished with buttresses and strings; the west window is, however, placed too low. Duston also has a very curious arrangement of lancets and Geometrical windows.

The outlines of the Leicestershire churches are, on the whole, much the same as those of Northamptonshire; but as that district has many more examples of small, rude, and imperfect designs, there are of course many more instances of the general type not being so completely carried out; there are many more churches without aisles, or with a single one; but in those which do present the complete type, it varies but little from that prevalent in Northamptonshire. The cross form and central tower are, as far as my experience goes, still rarer, excepting Melton Mowbray and some of the churches in Leicester, which, like those in Northampton, do not exhibit many of the local peculiarities. Barrow-upon-Soar is an example of a church with very long transepts, but, as they are lower than the main body, and the tower is western, but little cruciform effect is obtained. But two churches, Frisby and Asfordby, are remarkable for single south transepts, even more conspicuous than that at Northborough, as being furnished with western aisles. The towers are as generally western as in Northamptonshire. The clerestory is not quite so universal, and is far more generally a Perpendicular addition. I do not remember any exceptions besides one of lancets in S. Mary's, Leicester, and the Decorated ones at Gaddesby and Rotherby. But the work is generally much better than is common in the Perpendicular clerestories in Northamptonshire. Chancel aisles and chapels are much rarer than in that district.

We now come to that feature for which the Northamptonshire churches are most conspicuous, the steeple, which is so invariably western, that the above cruciform and quasi-cruciform churches exhaust all the examples I know of any other position, with three remarkable exceptions. One is the very remarkable church at Polebrook, where the tower, Early English, crowned with one of the best of the plainer broaches, stands in the worst position that a tower can occupy, namely, a corner of the west front, terminating an aisle. The fine fragment remaining of the Priory Church at Canons Ashby has a north tower forming part of the west front, but standing beyond the aisle, as at Wells and Rouen Cathedrals. It may possibly have been matched, or designed to be matched, by a similar one to the south, when the church was complete. The third is at Chelveston, where the tower stands apart on the north side, attached by a sort of transept. And we may here clear off a few churches which have no towers at all, as Werrington, already mentioned, with its central bell-cot, Northborough and Hartwell with western ones, and the hospital chapels in Northampton. To these I must add the well-known Early English church at Strixton. I must confess that, by one of

those casualties which extend even to church tourists, I have never reached this church, though I have set out with an intention of doing so, and have actually been within sight. We may remark that two of these instances, Werrington and Northborough, are near the borders of Rutlandshire, a district with which I am unacquainted, but of which the Hand-Book remarks that "the ecclesiology of this county bears considerable affinity to that of North Northamptonshire, and perhaps the only distinctive feature it possesses is the more frequent occurrence of a bell-gable instead of a steeple."

I do not know any instance of a detached campanile, except that at Irthlingborough, which, as we all know, stands a little to the west of the church, with the porch and some other portions of the Collegiate buildings intervening. It, therefore, by no means entirely loses the effect of a western tower. The towers are not often engaged, so as to form a continuous front with the terminations of the aisles. Of this several examples, some of some richness, occur in Leicestershire, as at Sileby, Queniborough, Wigston, Asfordby, and S. Margaret's in Leicester; and the same is the arrangement at Sleaford, Newark, and other fine churches. It gives, indeed, an opportunity, which is not always taken advantage of, for combining a single western tower with a regular façade; but after all it generally amounts to a mere confusion of ideas. A western tower is a feature far too commanding to be reduced to a mere member of a façade; it retains its paramount importance, though shorn of a good deal of its dignity by not standing free from the ground. In fact, neither idea is allowed its natural development. In Northamptonshire we find this arrangement at Brigstock, Floore, and Chipping Wardon, where there is hardly any attempt at a regular front; at Helpstone, where there is a decided façade, though not very rich; and in the more important example at Fotheringhay, where is a clear endeavour, perhaps less unsuccessful than some others, to combine the two notions of tower and façade. At Nassington, the lower stage of the tower has a singular lean-to on each side, projecting beyond, and unconnected with, the regular aisles attached to its north and south faces: I cannot at all understand their intent.* The date is Early English. At Newnham the tower stands on four arches, which have been recently opened, having been blocked apparently in Debased times, which form an open western porch, somewhat resembling that at Brading, in the Isle of Wight, but of much loftier proportions.

The first circumstance which strikes an observer of the Northamptonshire steeples is an important localism, which I should think would occur to any traveller who at all looked at the country he passed through. As a general rule, subject of course to exceptions, in the north-eastern side of the county the towers have spires: in the south-western they are absent. A few more general remarks may be made; first, the corner turret does not frequently occur, and when it does, never assumes the importance which often belongs to it in the west; secondly, the towers are finished either with stone spires or

* A similar building, now destroyed, was once attached to the north side of the tower at Aylestone.

with parapets and pinnacles, the wooden spire, high or low, and the pyramidal roof, being hardly ever found; thirdly, very few beautiful or elaborate towers, without the spire, occur, but the octagon, either as a support for a spire or a finish for a square tower, is not unusual, especially in the northern part.

First, as to the localism of the spire. As the case now stands, this is so conspicuous, that one might almost draw a map of the county, marking out the division, of the "spire country" and the "tower country," within whose respective limits any occurrence of the other arrangement is at once remarked as a singularity. In one part of the county the boundary of the architectural division would exactly coincide with those of the ecclesiastical and civil ones. In the south-east corner of the county the line of such a division would exactly follow those of the Deaneries of Preston and Higham, the Hundreds of Wymersley and Higham. Preston belongs to the tower, Higham to the spire region; and though each contains in other parts one or two exceptions to its own rule, near the border there are none. The last church in Preston is still without a spire; with the first in Higham the series of spires begins. This is a fact which must have some cause, though I do not pretend to say what; it looks like a traditional taste in the ecclesiastical authorities or temporal proprietors of the two districts. Elsewhere, however, the border is not so clearly marked. Going due north from Northampton, towards Leicester, beginning with S. Sepulchre's in Northampton, the tourist is throughout traversing a debateable ground; towers and spires are a good deal intermingled, and few of the spires are of the same grandeur as in other parts of the county.

Of the Northamptonshire towers without spires, it is hard to predicate anything very distinctive. They are of all dates and styles from Saxon to Perpendicular, and chiefly agree in negative points: even among those of the same period there is seldom any marked resemblance. They are scarcely ever very lofty or elaborate; but on the other hand, they are not frequently displeasing to the eye. Their similarity chiefly consists in the general character of plainness without rudeness, in the omission of the corner turret, and in the circumstance that, as a general rule, buttresses are absent from the belfry-stage, which usually, in the later styles at least, contains a single pointed window. The buttresses are not very often diagonal. In mentioning their principal varieties, I shall carefully point out those which are exceptions as occurring in the spire district, and those which have spires, but as a manifest addition, not contemplated from the first.

I mention this last class chiefly for the sake of a few Romanesque examples, which, though now finished with spires, come in more naturally here than in the direct consideration of the spires. This includes the well-known Anglo-Saxon towers of Brixworth, Brigstock, and Barnack. The two last are in the heart of the spire country, Brixworth on the debateable ground. The two first are very rude, and chiefly remarkable for the circular stair-turrets attached to their west faces; Barnack is famous for its singular sculptures. But from all three the general effect of a Saxon tower has completely departed; the belfry-stage has been reconstructed, and a spire added. But Northamp-

tonshire does also contain the very noblest example extant of our earliest architecture, in the superb tower of Earls Barton, which I suppose is too familiarly known to all of you to require any particular description of it on the present occasion. Here the only external innovation is the substitution of a battlement for the original capping, whatever that may have been. At Stowe is another Anglo-Saxon tower, but of less size and richness in itself, and a good deal altered in detail.

Of Norman towers Northamptonshire has not many unaltered—but what district has? Castor, near Peterborough, is incomparably the finest; it is, as was already observed, central, and its position, and its exceeding richness—the whole space not occupied by arcades being covered with an ornament like scale armour—render it one of the most striking in existence. Every one knows S. Peter's, Northampton, with its multiplicity of arcades, its strange blank arch in the western face, and its extraordinary angular pilasters. I cannot help thinking that the present belfry stage must have supplanted an earlier one. At Preston Deanery is another Norman tower, but very rude and much patched. Others of Transitional date occur at Weston Favell and Sywell, but they are of no great merit, though the former derives much character from its extreme simplicity, its battering, and the low position of its belfry windows. It once had a spire. By far the best tower of this date is Spratton, which is very rich and elaborate, with a fine western doorway, and both round and pointed arches in its decorative arcades. It now carries a Decorated spire, which is no improvement.

The Early English towers of Northamptonshire, though never very rich or lofty, are well worthy examination. A very large proportion of the towers are wholly of this date, and still more have considerable portions of it to be traced in their lower stages, though they have been so changed by subsequent alterations as entirely to lose the general character of the style. These my plan will rather consider as belonging to the date of the alterations. But of tolerable Early English towers unaltered, or with only the addition of a battlement, we can produce a considerable list. They have the same general character of short, substantial buildings, seldom rising much above one stage above the roof of the church, with very little ornament, but seldom degenerating into rudeness. Arcades as mere decorations are not common: we have seen one at Spratton, and it occurs likewise at Roade and Brackley. In some, however, the belfry windows are pierced members of one, as at Mears Ashby, and the original belfry-stage of Little Houghton, now obscured by the addition of a Perpendicular story. But the belfry windows are more commonly arranged in a couplet, either standing distinct, as at Harpole and Harlestone, or grouped under an arch, as at Dodford and many others. Still more usually do we find the rudiments of tracery in the piercings of the head of such a couplet, as at Aston-le-Walls, Blakesley, and Tansor and Cotterstock, two exceptions from the spire country. To these we may add several early Decorated towers of much the same character, as the very fine one at Cottesbrook, sometimes even, as at Welton, with Reticulated

tracery in the belfry windows. But all these form one class, characterized by the absence of any original battlement. Sometimes the parapet is plain, with stumpy pinnacles, for the date of which I will not always answer; sometimes a battlement, as at Brington, or even an awkward additional stage, as at S. Peter, Brackley, has been added, but the corbel-table remains to bear witness to its original type. Probably many of these once had cappings or wooden spires, but no such examples have I ever seen remaining; and it is very possible that some of those whose appearance is the least unfinished may still be in their original state. I must not omit to mention that the southern district contains several specimens of the curious form known as the saddle-back roof; as at Rothersthorpe, Cold Higham, Maidford, and Thorpe Mandeville, in which last example it is curiously combined with pinnacles.

We now pass to the later Decorated and Perpendicular towers, a class of much less interest on the whole, though including a few individual specimens of considerable merit. Not a few of these were designed for spires, as is proved by the squinches still remaining, and in some cases spires are known to have been destroyed. But, unlike the last class, there is no air of incompleteness without them, the design is not unfinished. They are seldom of much richness, finished with a plain battlement,—I do not remember more than a single instance of the pierced parapet,—and oftener without pinnacles than with. Of good bold Decorated examples I may mention Charwelton and Floore; here we see the diagonal buttress running the full height or nearly so, which does not occur earlier, but now becomes common wherever there is much pretence at a regular design. Of Perpendicular towers, either built in that style from the ground, or practically made so from extensive alterations, I might produce a long list; but most of them are poor and characterless. Of those without pinnacles one of the best is Staverton, near Daventry, remarkable for the great size and unusual design of its belfry windows, a pair of two-light windows grouped under a containing arch, possibly a development of the coupled windows of the earlier styles. Moulton has a fine tall Perpendicular stage added to a Decorated tower; except that it is unbuttressed, it is conceived on a type altogether more elaborate than most of its contemporaries, having double belfry windows, pinnacles, and a row of quatrefoils below the parapet. It once carried a low wooden spire. But to my mind the finest of the plainer Northamptonshire towers is undoubtedly Grendon; its proportions are admirable, and the boldness and simplicity of the buttresses and pinnacles can hardly be surpassed. The west doorway and window are also extremely good.

The few examples of more enriched towers chiefly belong to another class, in which the typical buttress is neither the double nor the single set diagonally, but one which embraces the angle with two flat faces, the tower itself being as it were recessed; the form is familiar enough, but is by no means easy to describe. It is clear that, unless there are pinnacles, this kind of buttress cannot well be carried up the whole height: consequently, where they are absent, and indeed often also when they are present, the belfry-stage, or part of it, stands free. The

earliest example of this arrangement which I have seen in the county is the Decorated tower at Canons Ashby, designed for a spire. It is of fair proportions, but rather flat, and not so much enriched on a whole as having ornaments scattered about it, and it is especially liable to the charge of having the lowest stage the most ornamented, owing to its forming part of a façade. The belfry-stage is unbattered, but adorned with the ball-flower at the angles; the buttresses are finished with pedimental heads, an ornament not very usual in Northamptonshire. At Little Harrowden we find another Decorated example of the same kind of buttress on a smaller and plainer scale; it has, however, a row of quatrefoils beneath the battlement.

Perpendicular instances are more common: of the plainer sort a good specimen is that at Welford, to which attention has been called by its vicar as the type of a numerous class both with and without spires, all of which he attributes to the same architect. The resemblance in some cases is very clear, in others hardly so much so as to justify the conclusion. At Welford the buttresses finish at about the middle of the belfry-stage, a very effective arrangement. Marston Trussel is another good example, of a more elaborate type than Welford, as being taller, and provided with pinnacles and double belfry-windows; but it is decidedly inferior in its unbattered belfry-stage.

We now come to two much smaller, but far more elaborate, Perpendicular towers; those of Whiston and Aldwinkle All Saints. They may be classed together, as the only rich examples of the kind which the county affords, as having pretty much the same general proportion and effect in a distant view, and as both having a square head to the belfry-windows; but in minuter points much diversity is observable. There can be little doubt as to Whiston being the more elegant structure, not merely on account of its far more enriched character, but as being really more skilfully designed. The tall belfry-stage at Whiston, which is allowed by the less minute subdivision into stages, has a much better effect than at Aldwinkle, where the upper portion seems somewhat crowded, and at Whiston the windows have merely a square label, while in the other the apertures themselves are square-headed. But the lower part is better managed at Aldwinkle; the west doorway is much finer, and a rather awkward space which is left between the west window and the belfry at Whiston is avoided. Still this advantage does not at all counterbalance the manifest inferiority of the belfry-stage, which is always the most important portion of a steeple, as far as general effect is concerned. Aldwinkle supplies one of the best examples of the flat buttress; here they run up the whole height, and support the octagonal pinnacles; at Whiston they terminate at the belfry-stage with pedimental heads, and the pinnacles rise from diagonal ones.

But the noblest tower in the county, the only one I know that can be placed in the first rank of such structures, remains to be described. This is the splendid steeple at Titchmarsh, which I have no hesitation whatever in putting on a level with the very best in Somerset. But it is widely different from any of the types usual in that district; it neither presents the somewhat unconnected piling of stage upon stage, which

we see at Taunton and Cheddar; nor yet the gigantic belfry-stages of Glastonbury and Wrington. Its proportions are more massive; and, in accordance with the usual local rule, it has no marked corner turret. Its amount of ornament is very considerable, and very judiciously disposed; the bands of quatrefoils marking the stages have a very fine effect, though perhaps those circling the base are somewhat excessive. The flat buttresses are here confined to the belfry-stage, a position in which they are always very effective; they run up into bold square pinnacles, and as smaller ones run through the elaborate pierced parapet, and the intervening battlements assume the same form, they altogether produce a superb crown of sixteen vertical points. The lower stages have double buttresses not quite at the angles, of which the effect is excellent. In short, every portion of this structure is worthy of the most attentive study.

I may finish my series of towers with S. Giles, Northampton, erected about 1610, but, with great poverty of detail, retaining much of the spirit of the old outline, and Badby, a structure, I believe, of the last century, with a still better composition and still poorer details.

Leicestershire is richer in towers than Northamptonshire. Almost all that I know, chiefly in the north, are Perpendicular, of various degrees of richness, but with a very extensive use of the flat buttress under various modifications, and a still more general occurrence of a row of quatrefoils beneath the battlement, even in otherwise very plain structures. The tower of Rotherby Church, already mentioned, exhibits the type in its plainest form without pinnacles; Rearsby shows it with pinnacles, but still on a very small scale; Syston and Sileby are taller and richer developments of the same idea, but the former is very inferior to Sileby, which is excelled by no tower of its class and scale that I ever saw. S. Margaret, Leicester, and Great Claybrook, have Perpendicular towers well worthy examination, but quite anomalous, not belonging to this or any other type. Of earlier towers I can only call to mind among the churches I have seen, the Early Decorated tower at Enderby, which is worth notice, from the singular treatment of its buttresses, and that of Barrow, much like the Early Geometrical of Northamptonshire, but with more distinct tracery in the windows, and with a subsequent addition of the characteristic quatrefoils.

(To be continued.)

ANCIENT SCULPTURED CRUCIFORM MONUMENTS IN THE EAST OF SCOTLAND.

The Ancient Sculptured Monuments of the County of Angus, including those at Meikle, in Perthshire, and one at Fordoun, in the Mearns. Edinburgh. 1848. Elephant folio; 18 pp., and 22 Plates, in Litho. tint. By PATRICK CHALMERS, Esq., of Auldbar.

A Guide to Northern Archaeology. By the Royal Society of Northern Antiquaries of Copenhagen. Edited for the use of English readers. By the Right Hon. the EARL OF ELLESMERE. 8vo. Bain, Haymarket. 1848.

WE owe many thanks to Mr. Chalmers for the gift of his magnificent work, which we have named at the head of this article. It is a volume of the highest interest to the Christian antiquary, and more especially valuable from the large size and accurate particularity of the engravings, which represent to us in the most precise and measured detail hitherto attempted, the proportions and sculptured ornamentation of these most remarkable remains, which have for so long a period exercised the learning and ingenuity of ecclesiological and scientific inquirers.

They consist, with but one or two exceptions, of squared upright stone pillars, or remains of stone pillars, varying from five to fourteen feet in height, from nine inches to three feet in breadth across the broader faces, one half that dimension across the narrower; slightly tapering upwards, with rounded or squared summits. One, sometimes both, of the broader faces present, almost invariably, elaborately adorned sculptured representations of the Latin Cross; the upper portion of which sometimes appears embraced, as in the Irish Crosses, by a circle connecting the four limbs. The Cross is often spread over one entire surface, and is usually elaborately adorned with various forms of the intricate net or basket-work pattern, composed of the interlacings of an endless cord, or line, which is so frequently found on the ancient standard crosses of Great Britain and Ireland, as well as in the English and Anglo-Hibernian MSS. of the Anglo-Saxon and early Norman period. Other portions of the faces are, in some instances, occupied with figures of men, horsemen, and animals; among which, may be detected carvings of several of the subjects delineated on the standard crosses in Ireland; as for instance, S. Peter crucified with his head downwards, and a martyr torn by wild beasts. Moreover, ships, serpents, and rude delineations of convoluted, lacertine, or dracontial figures, are common intermixed with certain symbolical and many other designs. Among the latter may be mentioned as remarkable, a round mirror, with a short handle, sometimes accompanied by a comb; a crescent half circle, resembling a cap; and the singular device mentioned in our number for May, consisting of two circles, or convex bosses, connected by two intervening lines joining their poles, across which lines

is obliquely laid the resemblance of a huge Z, one extremity of which usually expands into a trefoil, the other foliates into a sort of caduceus, with five or more short curved branches. A variety of this device is found in some of the examples, where the Z traverses and impales a serpent or huge eel.

It will be remembered, that on a former occasion, we gave an engraving of this singular device, as delineated on a silver fibula, or plate, forming a conspicuous part of the magnificent chain armour which, in the year 1819, was found in a tumulus or sepulchral barrow at Norries Law, near Largo. This circumstance probably enables us to fix the date of these stone pillars with some accuracy to the era of the twelfth or thirteenth century; and suggests, as an explanation of the figure just noticed, that it was the heraldic device or emblem of the royal or noble family, or chieftain, perhaps of the Bishop, by whom, or in remembrance of whom, the pillar was set up; and the crozier or sceptre-like form of the ensigns mentioned renders this explanation still more probable.

There are two circumstances respecting these monuments, which we think must, at the first glance, strike every careful observer. In the first place, that they are Christian memorials; in the second, that they exhibit many peculiar features and details which are not to be discovered in those of a similar nature in other parts of the United Kingdom.

It may seem superfluous to insist upon the former of these facts, when the Cross displays its sacred form so conspicuously on every one of them, and many other Christian symbols and figures are not wanting. Yet it is not long, since diligent, yet fanciful antiquaries, such as Mr. Cordiner, in his illustrated account of Scotch Antiquities, and Gordon, in "*Itinerarium Septentrionale*," more especially the former gentleman, dreamt of referring the carvings and other details to a Scythian or Egyptian cabalistic origin: a notion not yet extinct, as may appear from the writer in the "*Archæological Journal*" for March last. It is singular how, in the last and preceding century, antiquarian researches were destitute of a Christian spirit and object. The remains of Pagan Greece and Rome were ransacked, and elaborately explained and preserved, but Christian monuments, whether in manuscript or sculpture, until a comparatively recent period, were treated with neglect, although affording the most instructive illustrations of the early periods of the Church in England. The Christian origin of these, moreover, is rendered certain, by the rude delineations of the Crucifixion, and other Scriptural scenes, and of priests, which appear on some of them.

These monuments, moreover, differ in many respects from others of a similar kind in Great Britain and Ireland. They belong for the most part to the eastern coast of Scotland, and are, with one exception, oblong-squared parallelograms in shape, incised only with the figure of the Cross. They resemble in that respect, the cruciform monuments in the Isles of Arran, in Ireland, and the most simple Cornish forms; and most of the Swedish and Norwegian memorial stones, figured by *Perringskiold*, and other northern antiquaries. They are sparingly deco-

rated with the lacertine figures, and intertwined serpentine forms, which are found on the Scandinavian monuments, as well as on many of the Saxon and Danish remains in England and Wales, and in the Saxon MSS. On the other hand, they differ greatly from the Saxon crosses, wherein the head of the shaft is for the most part actually carved out, and reduced to the cruciform shape; and still more from the Irish configuration, which, as is well known, is almost universally the Latin Cross, with the lower limb much elongated, and planted in the earth, whilst the head, or the intersection of the upper limbs, is encompassed with a circle connecting the arms with each other. The sculptures also differ in many respects. The sacred subjects delineated are comparatively few; the figures of horsemen, animals, fish, ships, &c. numerous: whereas, in Ireland, the animals delineated are the rarer, the subjects of Scripture history always very numerous, and in artistic execution very superior. In England, again, the sculptures of scenes of ordinary life are rare; and as also in Ireland, the symbolical representations are few; from this observation must, however, be excepted, the sepulchral memorials at Bakewell, which abound with emblems, denoting the trade and profession of the deceased. The crucifix, so common in Ireland, is not to be found on these Scotch monuments; except perhaps, in one instance, that of the cruciform pillar at Camiston, which is also embellished with effigies of priests and angels, closely resembling in dress and attitude those found on the Monasterboice and other Irish crosses. An example of these sacerdotal figures is given at page 75 of Lord Ellesmere's "*Guide to Northern Archæology*," as common also in Scandinavia; and figures of priests clad in chasubles and tunics, holding books of the Gospels, are found in the stone built into the church-wall at Invergowrie. (Plate 22.)

As we have already remarked, the mere decorations of these stones, which are often of an unusually rich description, resemble nearly those on the monuments of a similar nature in England and Scotland, and are all, more or less, (as in a former article we have contended,) borrowed from Pagan and Christian Rome. An exception must of course be made of the serpentine and dracontial figures. These appear to have been appropriate to the Scandinavian and Celtic mythology, and to have been at a very early period all over Europe, but more especially in the northern regions, adapted as sacred symbols into Christian hierology.

We must here conclude our notice of this most valuable work, although the subject demands a volume. Amongst other points it has suggested to us, as Ecclesiologists, whether the ordinary hideous and heathenish headstones which appear in most of our church-yards, might not (if they are to be retained), be made to assume more of a Christian and pleasing aspect, if faced and traversed with incised and ornate sculptures of the Cross, such as appear in these plates. We recommend them to the attention of Mr. Osmond, of whose designs for sepulchral crosses we have lately seen some good specimens at Salisbury. We must add our hope, that as Ireland is far richer in these monuments of ancestral piety than any other part of the kingdom, we may, ere long, have from thence a similar and more extensive

work. The artistic accomplishments of Mr. Dunoyer cannot be more usefully employed than in such a task, for which he is fully competent, by his talent and predilections.

We have also placed at the head of this notice the "Guide to Northern Archæology," of the Society of Antiquaries at Copenhagen, because, although the title is far too ambitious, and leads the reader to expect a more complete and scientific work than it really is; yet it does really form a very useful and entertaining elementary compendium, or introduction to the study of Northern Antiquities. We lament that the Ecclesiastical portion is greatly deficient; a subject for which the Danes, from their peculiar religious profession, feel probably little interest. Yet it greatly detracts from the utility of the work. We may instance (p. 70) the description which is given of the undulating, annular, spiral, serpentine and dragon ornaments of the bronze, or later heathen period, accompanied by delineations of them. The well known universal prevalence of all these devices on the earlier Christian monuments, crosses, churches, sepulchral stones, &c., is scarcely alluded to; and they are referred almost exclusively to the vessels, trinkets, armour, bracelets, and other ornaments of the Pagans, and to a Scandinavian origin. Notwithstanding this defect, the student of early Christian remains may indirectly derive both pleasure and profit from the perusal of the volume.

THE SPIRE OF S. MARY'S, OXFORD.

THE spire of S. Mary's, Oxford, is one which is almost habitually quoted, as exhibiting the most perfect method of all that have ever been devised for connecting the square tower with its pyramidal roof, that which combines the merits of the two principal forms of spire, without partaking of the disadvantages of either. But, until recent events called more particular attention to its details, but few perhaps of the many who had admired its consummate outline had ever imagined that the whole of that glorious forest of pinnacles was other than the work of one of the best periods of Gothic art. We feel no shame in confessing that we ourselves were among the number; often as we had gazed upon the magnificent congeries of niche, and statue, and pinnacle, the idea that they had been altered by any other means than that slow progress of decay which had destroyed so many of their minuter ornaments, never once crossed our mind; the first idea that the projected "restoration" conveyed to us was no more than a careful renewal, stone for stone, of the portions which had thus crumbled away. The position that the upper part of each pinnacle was due to a previous "restoration" in the seventeenth century, was new, and, at first hearing, well-nigh incredible; the hint that they would probably have to give way to something entirely new, and that from the hands of Mr. Blore, drew as strongly upon our prophetic, as the other propositions did upon our historic faith. A moment's glance, after the idea had once been suggested, was sufficient to place the former out of all reach of doubt; the pinnacles which had so long called forth our admiration were to call it forth no longer; they stood before us

doomed, excommunicate—no more “Decorated,” but “Debased.” Our eyes and hearts pleaded that what had so long pleased us could not—such was our vanity—be so very bad ; that what was not so very bad was worth keeping, whether five hundred and fifty or only two hundred years old ; that the architect of the seventeenth century might just possibly have only renewed (allowing for inaccurate details) what he of the thirteenth had originally erected ; finally, we ventured to whisper that at any rate the poor perpetrator of “Debased” work might, after all, be nearly as good a judge as Mr. Blore. But no ; the upper part was “Debased ;” there was a palpable break in the masonry—granted ; *therefore* the present upper part must be of a different design from the original—a piece of argument which did not altogether harmonize with our recollections—somewhat dim ones, certainly—of the precepts set forth by Dean Aldrich and Archbishop Whately. Besides, Heads of Houses were sitting (judicially, we mean,) upon these pinnacles ; so we had nothing to do but to wait patiently, and see what our betters might determine. So we waited, knowing that it was not for us to penetrate that mysterious process of legislation, which sometimes determines in steeples, and sometimes in statutes, but fully reserving to ourselves, in both cases, unlimited power of saying “non placet” to the result, whether in the Convocation-House, or in the pages of the *Ecclesiologist*. At last it came, the days of “Debased” were past ; the star of Blore was in the ascendant ; the mighty pinnacle appeared,

βριθὺν, μέγα, στιβαρόν.

Those who ventured to think that the powers of the University were not confined to the Delegates’ Room, nor the art of Architecture to the ravager of Westminster, sometimes gently murmured that at all events the “Decorated” artist never meant this ; sometimes more boldly hinted that, if he did, the poor “Debased” wight understood his business better than he. Well, there was a pause ; there the great pinnacle stood, keeping company with the three little ones, on what terms we know not. In the meanwhile the ordinary Academic cycle has run, and the University is provided with a new “Resident Governor.” Now it may be a fallacy of *post hoc, ergo propter hoc*, but certainly soon after this time a change came over the spirit of the designers or approvers of pinnacles ; and the Juggernaut of Buckingham Palace drove his car in triumph over another specimen of “Debased ;” but lo, “tempora mutantur,” and the devotion so lately paid to the solid, the sturdy, the immoveable, was suddenly transferred to the slender and elegant, and specimen No. 2 was offered up as the apparently destined victim of every unusually high wind ; a fatality, however, we must in justice add prudently provided against by flying-buttresses of fairy texture and proportions. There now they stand, in everything but number, reminding us of the Three Bears, the Great, the Little, and the two Middle Pinnacles, to which latter, unless something very much better than the two first be soon excogitated, we shall be happy to drink long life and prosperity.

We have treated this subject more lightly than usual ; but to those who have watched it on the spot, the ludicrous side of the transaction cannot fail to be that which first presents itself ; the solemnity, the mystery, the self-sufficiency, the sweeping assumption that seventeenth

century work must all be wrong, are only worthy of Mr. Blore and his present employers. To any one who has studied the Oxford revived Gothic of the seventeenth century, two considerations would present themselves; first, that if the Jacobean or Caroline architect found the old pinnacles standing, the probability certainly was that he would replace them with copies as accurate as his imperfect knowledge of detail allowed; secondly, that if he found them completely broken off, his taste and judgment might be safely trusted to provide an original design perfectly adapted to the position in every point of proportion and outline. Did he not do so in point of fact? Were not the old pinnacles very good pinnacles—pinnacles so good that nothing but a minute investigation of points altogether unconnected with their proportion and general effect—the break in the masonry namely and the character of the crockets, &c.—could ever have shown them to be other than original work? Have not thousands upon thousands admired their magnificent grouping without any such suspicion, while the ugliness of Mr. Blore's substitutes thrusts itself at once upon any eye of the least pretensions to taste? Finally, would anybody have expected that any persons professing, rightly or wrongly, to represent the University of Oxford, would have raked so far back into past ages, as to disinter an architect, to whom, whatever may have been his reputation in the days before Chronus and the moon, no lover of mediæval art would now intrust so much as a mediæval pig-stye, if there be one, much less the fabric of the University church, and a spire one of the most remarkable and beautiful in existence.

We then ourselves were perfectly satisfied with the old pinnacles; we would even go the length of saying that, if the original pinnacles could really be proved to have resembled either of Mr. Blore's designs, the artist of the seventeenth century so far improved upon his predecessor as to render it by no means clear whether, supposing renewal necessary, a modern architect would not be more than justified in reproducing his design—of course with the necessary improvements in detail—in preference to the original. But we cannot deny that a very considerable difficulty exists. At the point where the masonry breaks, and the slenderer portion of the pinnacle commences, both in the old design and in Mr. Blore's last, the upright line of the panelling is cut through in so abrupt a manner as to look as if some design of which it formed a part had been destroyed. If the change in thickness were a part of the original design, even supposing that the Jacobean restoration had destroyed some enriched horizontal line at the point of junction, still the design of the panelling would be meagre and unusual, though of course not absolutely impossible. We should naturally look for an arched head or some such ornament on each side of the vertical line; and this, though it can hardly have existed originally, Mr. Blore has supplied in his last design. In his earlier one, where the pinnacle is carried up of the same thickness throughout, and finished with gables, the existing portion of panelling is continued naturally enough. So far as the panelling goes, this design is *more likely* to be the original than the old one; the objection to it rests on its general clumsiness of effect, supported by the fact that, even as far as the panelling is concerned, the other is *not impossible*. But, even

supposing Mr. Blore to be right in his first conjecture—i. e., supposing the seventeenth century to have improved on the thirteenth—he has forfeited any credit thus gained by the portentous absurdity of his last design, which is simply the old pinnacle eviscerated and bedizened to the level of the most thorough gimcrack of ten years back, and which, as we have seen, is in point of panelling clearly impossible. The original architect *might* have produced Mr. Blore's first pinnacle; it would have been an error in taste, but still a credible one; that he should ever have imagined Mr. Blore's last achievement is beyond all human belief.

The last intelligence is that the vicar of the parish has stepped in to rescue his church from the fate to which it appeared destined. It has been examined by Mr. Butterfield and Mr. Salvin, who have both declared in favour of the old pinnacles. We need not again say how thoroughly we agree with them on the general æsthetical point, but we shall look with great anxiety to their report as to the manner in which the panelling was finished or continued, and whether they have found any satisfactory means of harmonising what remains of it with the clearly preferable outline.

Oxford contains individuals, parishes, colleges, who have done much for ecclesiastical art, but the corporate efforts of her present governors are certainly not happy. The University has been made ridiculous by the erection of the most thoroughly hideous of human structures on the scene of her more modern studies; let us hope that it is not too late to rescue her from the more serious charge of the further mutilation and disfigurement of her earliest dwelling-place and most honoured sanctuary.

P.S. While on the subject of the architectural doings of the Heads of the University of Oxford, we may state that a report has just reached us that the President of S. John's College contemplates the destruction of the well-known roodscreen in the parish church of Handborough, Oxon. We trust that this is not the case, or that if it is so, reclamations will be made sufficiently strong to put an end to this proposed vandalism.

COLOGNE CATHEDRAL.

To the Editor of the Ecclesiologist.

Brighton, July 23, 1849.

MY DEAR SIR,

Having passed through Cologne during last month, I will endeavour, in compliance with your suggestion, to furnish you with some account of the progress which the works for the restoration of the cathedral have made, since the date of the last notice of them that appeared in the *Ecclesiologist*.

The transepts, nave, and aisles are now completed to the height of the clerestory, and are roofed in temporarily. Fixed benches are placed in the nave, and a pulpit is erected against the second (?) south

pier, all of simple and appropriate design. The whole building is furnished with gas-burners, projecting from the piers and walls at regular intervals, and cast-iron alms'-boxes, for receiving contributions towards the restoration, are placed at every conspicuous point. The consecration crosses, painted in vermillion, within quatrefoils, strike the eye at every corner of the new building, at about ten feet from the ground. The six magnificent new windows, the gift of the ex-king of Bavaria, in the south aisle, add greatly to the beauty of the interior; but, from their gorgeousness and large masses of colour, injure the effect of the six old windows in the north aisle, the style of which, containing much uncoloured glass, is so very different. I am not capable of offering an opinion on the execution of these new windows, but I remarked that, in comparing them with the old ones opposite, the new colours (I would instance especially the rubies and the violets), by no means equal in richness the ancient work, which is also much purer and brighter in tincture. The ex-king's name and donation is ostentatiously recorded on a shield in each window. The wall filling up the choir-arch remains unremoved, thus preventing the effect of the completed nave and south aisle being fully perceived. Within the choir no alteration has been made, except that one of the piers on the north side has been painted in diaper of two colours, red and gold [?], up to the height of the screen. A sacristan told me that traces had been found of such colouring on all the piers, and that all would eventually be so decorated. He also said that it was intended to replace the present *Italianesque* altar and reredos by one of more appropriate design.

The verger complained bitterly of the swarm of annoying *commissionaires* who infested the church, and offered their unwelcome services to strangers and visitors, diverting, thereby, in many cases, to their own pockets, the contributions which would, if given, as is directed by the authorities, to the sacristans, all flow to the fund for restoring the cathedral. The verger said, "these *commissionaires* are forbidden to exercise their trade in the church, but when my back is turned, they are too many for me;" he most pathetically repeated in his Cologne *patois*, *Ich bin allein*, "and the police gives me no assistance, what can I do?"

The works of the exterior are proceeding slowly. The magnificent south door is almost completed; its wonderful tracery and panelling, crockets and finials, are nearly all perfect, and only the statues to be placed in the numerous niches, and the garland of figures to surround the door arch require to be partly filled up. Workmen are occupied both on the north and south transepts. The workshops seemed well filled both with material and workmen, and a good deal of stone lay ready cut and prepared for being made use of in the building.

I should apologise for offering so meagre an account of so splendid a work, but can only allege the insufficient excuse, that it did not occur to me, during my hurried visit to Cologne, that a notice of it would be acceptable to the *Ecclesiologist*.

I remain,

Very truly yours,

G. J. R. GORDON.

DISCOVERY OF AN EARLY CHRISTIAN CHURCH AT ATHENS.

[We have been favoured with the following extract of a letter from Athens (dated June 8th, 1849) containing an account of the discovery on a small island in the Ilissus, of an ancient temple subsequently converted into a church. A curious topographical description of Athens and its environs, existing in a Manuscript of the fourteenth century in the Vienna Library, and lately published by Dr. Ross, leaves no room to doubt that it is identical with the temple of Juno, subsequently converted into a church of the Blessed Virgin, the position of which, minutely described by the anonymous author, precisely corresponds with that of the ruin lately exhumed.]

"THE attention of the public has been drawn of late to some ruins recently discovered on the little island in the Ilissus, above the Calirrhœe, just on the spot where Leake supposes the Eleusinium stood. About one half of this little island, towards the north-east is occupied by a garden, surrounded by a mud wall. The owner, wishing to extend his possession, began to dig on the southerly side of his wall, and immediately came upon traces of ancient ruins, and further investigation shows that they are the remains of a Christian church of considerable size (about 140 feet long). The *ιερόν βῆμα* is distinctly marked out, and the pavement is of *Mosaic*. The inner side of the walls seems to have been completely *faced* with polished thin slabs of Hymettus marble; and from this and other points of resemblance with the Christian church within the Eretheium, it is supposed that this church is of the same period, i. e., of the ninth century. Just in front of the *ιερόν βῆμα*, as if placed there for a step, there is a large slab of Pentelic marble, showing traces of an ancient inscription, all of which has been carefully *erased*, except the following KAI THI ΑΘΗΝΑΙΑΙ . . . and over the erased portion is now found an inscription in Byzantine characters which is itself in such a state that nothing can be traced out but the letters KAI ΘΕΟΔΟΣΙΣ. There is, moreover, a very curious *crypt*, within the nave of this church, about fifteen feet below the surface, the entrance to which is also within the walls of the church on the south side, by an inclined plane. It is built entirely of brick, and contains four arches, exactly east, west, north, and south, the south serving for the entrance. The other three seem to have served for places of burial, as I found quantities of human bones in the eastern one, the only one that has been opened: it is curious enough that the inner portion of the walls of this crypt is also lined with marble slabs, precisely like those of the church. An anonymous Greek manuscript of the fourteenth century (found in Vienna, and recently published by Dr. Ross) has the following passage which throws some light on the subject. Pray excuse me if I copy it in modern Greek writing.

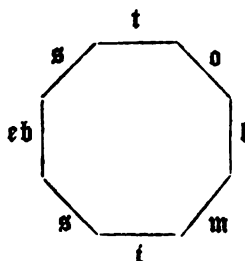
"Ιστάται κατ' ἀνατολὰς καμάρα μεγίστη καὶ ὠραία· εἰσὶ δὲ ὀνόματα Ἀδριανοῦ καὶ Θεodώρου (This alludes to the arch of Adrian.) Πρὸς δὲ νότον ἐστὶν οἶκος βασιλικὸς (Query, the Temple of Jupiter Olympius?)

ῥαῖος δέ, εἰς ὃν κατερχόμενος ὁ Δουξ κατὰ καιρὸν εἰς ἐνωχίαν ἐκινεῖτο· ἐκεῖ ἐστι ἡ ἐννεάκρονος πηγή ἢ Καλλιρρόη, εἰς ἣν λουόμενος ἀνήρχετο εἰς τὸ τέμενος τὸ τῆς Ἁρας λεγόμενον, καὶ προσήρχετο, νῦν δὲ μετεποιεῖται εἰς Ναὸν τῆς ὑπεραγίας Θεοτόκου ὑπὸ τῶν εὐσεβῶν . . . It would appear incontestably from the latter part of this passage, that these remains are those of the *Church of the Holy Virgin*, and that it occupies the site of the ancient *Temple of Juno*. . ."

Athens, June 8, 1849.

FONT AT CHELMERTON.

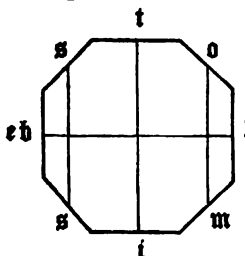
THE following explanations of the letters on the eight sides of the font in S. —, Chelmerton, Devonshire, which have long puzzled ecclesiologists, are offered by a correspondent.



In this case, I suggest each letter to mean either an evil or its remedy, and each evil is followed by its remedy; thus, beginning at the east side.

t	entatio	s	upplicatio
e h	rietas	s	obrietas or sanctitas
i	nvidia or ira	m	isericordia
l	ibido	o	bedientia

Explanation No. 2.

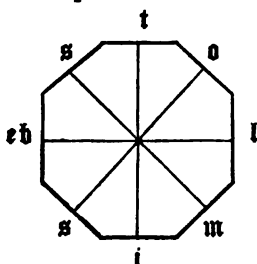


In this case, the three vertical lines show six concordant virtues opposed by two deadly sins, shown by the one horizontal line. Thus:

s	obrietas	agrees with	s	ancitias
t	emperantia	„	i	ustitia
o	bedientia	„	m	isericordia

All opposed by e h rietas and l ibido.

Explanation No. 3.



In this case, I suppose each letter to be either the initial letter of a sin or virtue, four of each : and each sin has its opponent virtue, on that side which lies in a parallel plane. Thus :

m	aledictio or malicia	.....	s	ancitas
eb	rietas	.....	l	argitas
s	uperbia	.....	o	bedientia
i	ra	.....	t	emperantia

It may be as well perhaps to mention that the Font at Stanton Fitzwarren is embellished with symbolical figures having a somewhat similar allusion, but not quite so mystical.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Committee desire to announce the arrival of two very valuable presents to the Society.

The Ancient Sculptured Monuments of the County of Angus, &c. Edinburgh, 1848. Elephant folio, twenty-two plates. Presented by the Author, Patrick Chalmers, Esq., of Auldbar ; (and reviewed in the present number) : and

A series of fifty-five casts of ancient archiepiscopal and other seals in connection with the diocese of S. Andrew's, N. B. ; presented by the Rev. C. J. Lyon, of Trinity College, Cambridge, now resident at S. Andrew's.

The following new Members have been elected :

E. R. P. Bastard, Esq., M.A., Balliol College, Oxford ; Kitley, Yealmpton ;
 Rev. F. G. Sturgis, S. James', Enfield Highway.
 B. P. Willis, Esq., Temple Row House, Birmingham.

Mr. Bastard has also been added to the Committee.

It has been resolved to proceed with a second volume of *Instrumenta Ecclesiastica*.

The new List of Members is in the press, and will speedily appear.

OXFORD ARCHITECTURAL SOCIETY.

THE annual meeting of the above society was held on Wednesday, June 20th, in the society's room, Holywell. At two o'clock, p.m., the Rev. W. Sewell, B.D., took the chair, and called on Mr. F. Merrick, secretary, to read the annual report to the society.

The report gave a slight sketch of the history of the society, and its working throughout the year past. It began with a review of the papers which had been read at the ordinary meetings. These were divided into three classes, which were termed *theoretical*, *generally didactic*, and *specifically descriptive*. The first of these classes contained two papers, one by Mr. Thornton, of S. John's College, on "The Distinctive Character of Ecclesiastical Architecture," the other by Mr. Cox, of Trinity College, on "The Historical Progress of Artistic Meaning in Ecclesiology." The second contained no less than seven: one by the Rev. J. H. Pollen, on "The Arrangement of Chancels," which was the concluding paper of a series on "The Structure and Arrangement of a Parish Church;" a course of four Elementary Lectures by Mr. Parker, giving a succinct history of the different styles of architecture, with their characteristics, which have existed in England from the earliest times to the revival in our own days; one by Mr. Winston on "Glass Painting," and one finally by Mr. Freeman on "Localism in Architecture," which might be classed under either the first or second head, according to the light in which it was viewed. The third class consisted of five papers descriptive of particular churches and ancient buildings. Besides these there were some papers on Nomenclature, on which the words of the report were as follows:—

"There are yet a few more papers which must be placed in a fourth class by themselves. These are on the subject of Nomenclature; in other words, on the question whether the society should adopt the terminology generally known by the name of Rickman's, *sc.* Early English, Decorated, and Perpendicular, or that generally employed by the Ecclesiological Society, *sc.* First-Pointed, Middle-Pointed, and Third-Pointed. Three papers have been read on this subject. The first, which raised the discussion, was by Mr. Patterson, recommending the adoption of the Ecclesiological terminology. At the following meeting there was read a protest of Mr. Freeman's, which has since been published, advocating the opposite side; and shortly afterwards one of our honorary members, Mr. G. Ayliffe Poole, favoured us with a paper on the same side with Mr. Freeman. In discussion the president seemed inclined to favour Mr. Patterson's views, Mr. Jones and Mr. Parker were opposed to them. Thus we have had opinions and arguments both ways. As a society we are committed to neither nomenclature, and our members may freely use whichever they prefer. Indeed, the whole question is not of great moment to us: and this perhaps is in accordance with our character; for our object is to make ourselves a real, practical, working society, and we do not think it

necessary to lay down a definite law on this point. Not that we think it unimportant to have a correct terminology, but whereas it is allowed on all hands that both these systems are faulty and incomplete, we can patiently wait till circumstances point out one more true than either, without wasting our energies in battling about a point which, whoever carried the day, would soon have to be given up."

After having pointed out, by a comparison of the relative number of papers in each class, that the character of the society was emphatically *practically instructive*, the report then proceeded to a review of its *external relations* and *internal affairs*. The external relations were either those of *alliance* with other bodies combined for similar purposes, such as the neighbouring Architectural Societies, the Cambridge Architectural Society, the president of which favoured them with his presence that day, the Ecclesiological Society, and last, not least, the New York Ecclesiological Society; or they were the relations either of *active interference* or of *passive influence* on the erection of churches and edifices. To illustrate the last of these a short glimpse was taken at the restorations proceeding in and near Oxford, at the church of Madington Quarries, at the additions made to Pembroke College, at the three cemetery chapels, in one of which the windows were filled with stained glass, and the daily service of the Church was performed by the Rev. T. W. Knott; at the enlargement of Littlemore Church—an omen of strength in the midst of loss,—at Garsington, and at Cuddesden. The *active interference* of the society was shown by a more lengthened review of such church improvements as the society or its members had been engaged in; after which the report turned to the discussion of the *internal affairs*. Under this head were noticed the election of members and the change of officers, the chief purchases and presents of the year. Among the last was mentioned with especial pleasure Mr. Freeman's *History of Architecture*, as not only presented to the society, but emanating from it likewise. In conclusion reference was made to Mr. Ruskin's *Seven Lamps of Architecture*. "Another book has gone forth from one of our members, the 'Oxford Graduate,' which it would be an omission to pass over without notice. Everything that proceeds from the pen of the author of 'Modern Painters' is sure to draw to itself deserved attention. His present book will be called a mass of wild enthusiasm by the Compos and Compo-lovers of the day, but in truth it shows that Mr. Ruskin is acquainted with the true spirit of a Christian architect, which despises the nicely calculated less and more, and throws itself freely, generously, and faithfully, into its work. Mr. Ruskin, in a desponding moment, doubts 'whether the stirring that has taken place in our architectural aims and interests within these few years has been indeed a springing of seeds, or a shaking among bones.' The cause of this despondency appears in another page. He thinks that all efforts, energies, and exertions in the cause of architecture will be spent in vain, unless we will choose one style, one universal law of workmanship to be everywhere adopted and enforced. But this he thinks impossible, and hence the tone of the sentence above. There are, according to him, four styles which would serve this purpose. 1. The Pisan Romanesque. 2. The

Early Gothic of the Western Italian Republics. 3. The Domitian Gothic. 4. The English Earliest Decorated. And to the last of these he gives the preference, provided that it be guarded from again stiffening into the Perpendicular. Let him take courage: he must not expect everything in a day. The tide of favour has long been setting towards the Decorated style, and in time it may become the recognised groundwork from which a new era of architectural vigour may spring. But we must not be looking for consciousness in all that we are about. Let us proceed naturally, freely, boldly, and after a time we shall be able to look back and mark our course. 'Act, act in the living present, heart within, and God o'erhead.' This should be our motto, as in other things, so in architecture. We have but to look abroad, to compare the present state of ecclesiology with that which existed ten years since, (this is our tenth annual meeting,) and we at once feel that our misgivings should unhesitatingly be put aside, our doubts hushed, and our hearts strengthened with faith, and warmed with thankfulness."

The president then made some remarks on the present condition, prospects, and plans of the society, and pointed out various ways in which its members might make themselves useful. Why were there not written, in a right tone and spirit, by those who were competent to the task, guide books for cathedrals, with descriptions and notices? Why should not the society supply parochial clergymen with plans for alma-houses, &c., taking care at the same time not to interfere with architects in their peculiar sphere? He hoped to see architecture recognised as a study of the university.

The Rev. George Williams, Fellow of King's College, Cambridge, and president of the Cambridge Architectural Society, then read a most able and interesting paper, descriptive and historical, on the church of S. Sophia, Constantinople, illustrated by external and internal drawings of the building. On its conclusion, the president tendered to Mr. Williams the thanks of the society amidst the applause of the company present; and after having paid a well-deserved compliment to Mr. J. H. Markland, whose appearance had before been greeted with applause, declared the meeting dissolved.

A meeting was held on Wednesday, May 23rd, the Rev. W. Sewell, B.D., President, in the chair.

The following presents were received. Peshalls' History of the City of Oxford, presented by Mr. Lingard, librarian. Drawing of S. Margaret's Church, by Mr. W. C. Brooks. Favine's Theatre of Honour, presented by Dr. Bloxam, Magdalen College. Model of a coped tomb, presented by J. E. Millard, Magdalen College.

Mr. W. M. Jervis, of Trinity College, was elected a member of the society.

The secretary read the report, which announced that arrangements had been entered into with the editors of the *Ecclesiologist*, whereby it

was hoped, that by the kindness of the editors, the papers read before the society might be more frequently published in that periodical. Further, that letters had been received from Mr. Lowndes, Buckfastleigh Vicarage, Devonshire, on the means of cleaning and colouring the walls of his church; from Mr. Freeman, corresponding secretary; from Mr. G. G. Scott, in answer to Mr. Patterson's remarks on the roodscreen of Great Milton church.

Mr. Jones exhibited the drawing of a font which had been converted into a sun-dial.

Mr. C. Winston, Temple, London, read a paper on glass-painting, which will shortly be published. Mr. Winston's name is well known by his valuable work on glass-painting, which was reviewed in the January, 1848, number of the "*Christian Remembrancer*."

The president thanked Mr. Winston, and proposed his immediate election as an honorary member. The proposal was carried by acclamation.

Mr. Parker and Mr. Jewitt gave some information on the date of a window in Merton College Chapel.

The meeting then adjourned.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting of this society was held in the College Hall, on Thursday, May 31, when there was a numerous attendance, including several ladies.

The Rev. Chancellor Harington was called to the chair, and he informed the meeting that he had received a communication from the Ven. Archdeacon Froude, expressive of regret that his holding his visitation prevented him from being present.

The Rev. N. Lightfoot, one of the honorary secretaries, then read the following

REPORT OF THE COMMITTEE :—

"A month has elapsed beyond the usual time for the society's annual meeting, in consequence of the printer's delay in forwarding the number of the transactions which is this day laid on the table; but as this was a matter which, to a great extent, is beyond their control, your committee trust that the mention of the cause of the delay will be considered a sufficient apology for it. They proceed at once, therefore, to lay before the society a brief summary of the proceedings during the past year, which will be found to be much the same in character, though, perhaps, in one portion of their labours, the examination of new designs, somewhat less extensive than in some former periods; such summary will necessarily make mention of subjects which have been treated more at length in the quarterly reports.

"The plans for new churches, which have been laid before your committee, consist chiefly of designs to be carried out in some of the newly-formed districts; and while we should all acknowledge that

our first object is to provide church room for the people of these crowded neighbourhoods, it is no unworthy motive which leads us to desire that they may worship 'in the beautiful temple.' Your committee, therefore, gladly record the fact that the designs for these district churches are, of late, much improved in character, as an evidence of the still growing conviction that the rule of church building is to build well rather than to build cheaply, a conviction of which your committee have lately seen many proofs, and not the least gratifying are those where poor agricultural parishes have made extensive repairs of woodwork, not with thin flimsy deal, but with oak as solid and substantial as was common in our churches three hundred years ago. One other remark your committee would make before enumerating the plans which have been laid before them for approval, which is, that in more than one instance very improved designs have been submitted to them in consequence of their rejection or condemnation of former ones. It is a painful part of their duty to report unfavourably of any design which may be subjected to their criticism, especially when they have reason for believing that the parties submitting such designs have done their best; but still they cannot doubt that the proverb of 'honesty is the best policy' holds good here, and that wherever an inferior design, whether for some great work or for some matter of detail, comes before them, it is far better to say at once 'this should be changed,' or 'that be modified,' than to avoid offence by a compromise of architectural or of ecclesiastical principles.

"Designs for new churches have come before your committee for the district of Carn-Menellis, near Helston; for Hirland Cross, in the district of Godolphin; and for Gerrans, all in Cornwall; for a new church in Dawlish, and for a church in the district of S. Paul, Stoke Damerel. All these plans were on the whole approved—in more than one instance they succeeded to others that had been previously rejected, and the much improved designs have shown that the society's assistance has been appreciated. Two other of the designs, as was observed in the last quarterly report, are remarkable for overcoming with considerable skill the difficulties of an unfavourable site. But besides these plans for new churches, several designs, either for the reseating of churches, or for their improvement, have been submitted to the Committee. Thus it is proposed to reseat the very fine churches of Collumpton and Hartland, both of which, but more especially the former, are much disfigured by the present unsightly and inconvenient pews. These works are either now in progress, or are to be commenced immediately. Similar improvements are contemplated in the churches of Charletown and Morebath; in all these the committee have suggested alterations, which have generally been followed out. Designs for memorial windows in the church of Thorverton, and in the Speke chapel in the cathedral, have also come before them; the former has been executed, and the latter is to be commenced shortly. Other minor designs your committee have not time to specify.

"The presents received by the society during the year have been numerous—among which is a large number of drawings and of

rubblings of brasses, the donors of which are so many that your committee hope they will now receive this general acknowledgment of the very valuable addition which their contributions have made to the society's portfolio. Among the larger contributions may be mentioned a folio on stained glass, beautifully illustrated, by Warrington, presented by Lady Rolle; collegiate and parochial churches in Scotland, by Mr. Parker; and ten numbers of the churches of Northampton, by the Northampton Architectural Society.

"Many members have been added to the society's list, from some of whom we have already received valuable and interesting communications, which your committee have reason to hope will be continued.

"Several papers of interest have been read before the society at its general meetings, and your committee have found much less difficulty than previously in thus obtaining the benefit of the experience and observations of some of the society's most valuable members. Those who have been present at our late general meetings can bear testimony to the interest which they have sustained. Your committee forbear to mention any of those papers in particular, where they feel so deeply indebted to all the contributors of them.

"The reports and papers which have been from time to time received from the Plymouth committee, show how actively they have been engaged in promoting the objects of the society. Your committee would be glad if more of the members of that great district would favour them with their presence, engaged as they are in a common cause; such intercourse could not fail to be beneficial, as it has on more than one occasion proved to be most agreeable. Those who shared our travelling meetings at Plympton S. Mary, and at Brent, will wish for many such. An account of the visit of your committee to Brent and Dartington has been laid before you in a special report; a detailed notice of the visit to Plympton S. Mary and Plympton S. Maurice has been promised by a most valuable and experienced member of the Plymouth committee.

"Your committee need not remark at length on their visit to the neighbouring church of S. Mary Major, as no alterations or restorations have yet been commenced; very considerable improvements might, at no great cost, be effected in this church, which has more than one feature of interest, and it is to be hoped that the suggestions of the committee, which were forwarded to the proper authorities, may not be without their use.

"The thanks of the society are due to the dean and chapter for the readiness with which they have allowed drawings to be taken of several objects of interest which are in their custody, more than one of which is illustrated in the present number of transactions.

"Applications have been made by your committee for assistance in procuring plans for churches, by more than one colonial bishop. The application of the bishop of Newcastle, Australia, was noticed at length in the last report, wherein it was stated, that anxious as your committee were to render every assistance in their power to his lordship, they had no funds at their disposal wherewith to furnish gratuitous

plans; and it was contrary to their principle to interfere with the exertions of professional architects, when they could be procured. One plan was gratuitously furnished by Mr. Hayward, and it was suggested by the Rev. Prebendary Scott, that plans which had been executed in England might, with consent of the architects, be forwarded to colonial bishops, and might either be used by the entire, or as a code of reference, by which to improve local designs, or might even form the textbook of a school of architecture in countries where little or nothing existed from which to learn. It is hoped that this suggestion may be shortly acted upon. This application has been followed by another of a similar kind from the bishop of Capetown; your committee were unwillingly obliged to return an answer of the same import as to the bishop of Newcastle; yet they still hope that some means may be found for rendering the assistance sought for, that even the external of our colonial Church may resemble our own, as in essentials they are one; as, next to seeing their own Mother 'in a vesture of gold, wrought about with divers colours,' and the chisel and the graver's tool restoring her seat, which either axes and hammers had broken down, or the hand of decay had wasted, every true son of the English Church will rejoice to see the daughter who has in one sense been called on to 'forget her own people, and her father's house,' become, too, all-glorious within, and her clothing of wrought gold, so that she may no more sit down and weep when she remembereth thee, O Sion; but that it may be said of her in the best and every sense, 'instead of thy fathers, thou shalt have children, whom thou mayest make princes in all lands.'

"This leads your committee to the last subject upon which they have now to report, viz., an application from the New York Ecclesiological Society to be received into union with ours,—an application which, it is needless to say, has been most readily entertained and granted.

"Your committee are confident that the members of the society generally will show the satisfaction they feel at being permitted to add one link to the chain which unites the American and English Church. As ecclesiologists, we would willingly see the church architects of America exercising their genius in following, or, if it might be so, excelling, the yet unequalled models of the Old World; at least we, who have architectural beauty in some degree in almost every parish, shall be ready to lend what little help we can to the efforts which are being made, that future generations among them in that Church may admire the works of this age, as we do those of our forefathers here. Nor let us fail to look, as they do, on the union of our societies as a help towards a closer tie.

"In concluding their report, your committee would again express their earnest hope that the society may be permitted to act every year with increasing judgment in her criticism; with more refinement in her taste; with warmer zeal in her labours to build and to restore; with greater reverence in her actions as treating of and engaged on holy things; more appreciated, and therefore better able to be useful, not to her members only, but to society at large; and as the end of all, and above all, having a single eye to God's glory."

T. G. Norris, Esq., read a brief account of the last meeting of the Plymouth branch, at which an interesting paper was read by Mr. Speke, entitled "*Iter Cornubiense*," and an elegant manuscript of which, together with a profusion of illustrations, had been presented by the author to the society. Mr. Norris stated that, owing to this valuable paper having been received after the arrangements for the annual meeting had been made, its reading could not be contemplated that day.

Captain T. Locke Lewis, R.E., moved the adoption of the report, which was seconded by the Rev. W. Heberden, and agreed to.

W. Miles, Esq., the honorary treasurer, then read the financial statement, from which it appeared that the expenditure during the year ending the 31st of December last was £222. 15s. 5d., and the receipts, (including some arrears and the balance of the year preceding,) £384. 8s. 5d., leaving a balance, now in his hands, of £161. 13s.

The adoption of the treasurer's account having been agreed to,

The chairman said he wished to throw out a suggestion which the meeting might refer either to the quarterly meeting or to the committee for consideration, and this was in reference to an alteration in the mode of communicating with the Diocesan Church Building Society. Because, in accordance with the existing law, the communication was made from the Architectural Society through their architect, Mr. Hayward, to the Church Building Society's quarterly meetings. But there was so much to be done at those meetings, in reading the papers, settling the questions with regard to the seats, and apportioning the sums to be granted, that it was utterly impossible to enter into the question of architectural detail. Every gentleman who had attended these meetings knew that these matters were frequently read over, and no remarks made. Of course communication was always made to the party promoting the building, but when these persons had obtained a grant, it was not always in the power of the Church Building Society to induce them to acquiesce in the objections made by the Architectural Society, which therefore became a dead letter. They knew not whether those suggestions were adopted or not. He thought, that, in order to obviate this, all parties who should apply to him as secretary of the Church Building Society, should be required to submit their plans to the Architectural Society first. The Society would then discuss the plans, and communicate with the architect or parties proposing the work,—and when the plans were finally approved of, they might come before the Church Building Society. He therefore recommended the Architectural Society to request the Church Building Society to cancel their rule made in 1842, and call upon all parties, before coming before them with their plans, to communicate previously with the secretary of this society.

Dr. Miller moved the list of officers for the ensuing year, which was carried; and on the motion of Mr. Norris, the Rev. Thomas Bowles, of Exmouth, was elected a member of the Society.

Several presents were then laid before the society, including one by Mr. Wallis, of this city, of an engraving of a splendid font about to be erected in the new cathedral of Manchester. There was also shown

a fine collection of ancient English episcopal, corporate, and other seals, being lent by a private individual for the inspection of the members. Mr. J. Wipple, of High Street, also showed some elegant alms-basins and other articles of church furniture and decoration.

Mr. Lightfoot then read a paper contributed by the Rev. H. M. Rice, being a report of the churches in the deanery of East, in Cornwall. There were a great number of admirable drawings also illustrative of the buildings mentioned.

Thanks were voted to Mr. Rice for his able contribution, to the secretary for reading it, and to the individuals who had illustrated it. A similar vote was passed to the chairman, and the meeting separated.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

At the monthly meeting of the committee, held at Aylesbury, on Thursday, June 7, T. T. Bernard, Esq., V.P., in the chair, letters from the Lord Bishop of Oxford, B. Disraeli, Esq., M.P., T. Y. Akerman, Esq., and other parties, were read by the Secretary.

The following presents were received:—The Report of the Cambridge Architectural Society for 1848, from that Society; a drawing of S. Margaret's Church, Whalley Range, in the parish of Manchester, by J. Park Harrison, Esq., the architect; Proceedings of the Society of Antiquaries of London, 1849,—Paper on the Bacton Medallion, by S. W. Stevenson, F.S.A.,—On coin of Valentinian with Phoenix, by H. C. Tovey, Esq.,—Two Papers from the *Archæologia*,—and a woodcut of nine of the Whaddon Coins,—all from J. Y. Akerman, Esq. Thanks for the same were ordered to be returned.

The secretary was authorized to purchase for the society a few specimens of the Whaddon coins at the sale by auction on the 16th instant.

The Rev. A. Baker read an extract from a private letter received by him from an eminent church architect, containing strictures on his paper on Parsonage Houses, of which the following is a copy:—"I have read your paper with pleasure. I will suggest a few points. First, (which I think very important,) that there should be a separate entrance for parishioners near the study, and not through the hall, as you have described. An inner porch would be necessary for them to wait in, altogether apart from the servants and family, with whom such comers should not mix. Then the hall, if more than the height of one story, is more than a Rectory need possess. There might be a *cross-table*, but a '*dais*' is too lordly. Perhaps a *less* distinction than even this is better. It is a piece of worldly state. Your study would be enormous. I want you to distinguish between an oratory and a chapel. We do not want chapels in parsonage houses. An oratory (i. e. a room for prayer, *not* sacraments, *without an altar*) with a *litany desk*, should be, and there is no objection to such a room having another over it. Omit the cloister. It does not

suit a parsonage. Nor would I stickle for a building of *three sides*. I would not connect the ordinary sitting room with the oratory. I would especially avoid a too severely *collegiate* look in a parsonage. The parson is a busy, active person, whose relationship to his people is to be made very apparent. His house must not seem to forbid intrusion, while it must be *real, simple*, and religious, as you have well said. I cannot agree with you about the children's noise at play. It is but for three or four hours in the day, and they are the most important part, the lambs of his flock. If by nearness he can obtain any influence, or impress them by such means with a sense of his relationship, as I think he would, it would be well. I would leave the question open. Do not seem to protest against it. I have a dread of the schoolmaster supplanting the parson in his relation to the children of the parish."

Some arrangements were made for the proposed Meeting at Buckingham in July, and this meeting was adjourned for the purpose of further preparations.

The committee held their ordinary monthly meeting at Aylesbury, on Thursday, July 5; T. T. Bernard, Esq., V.P., in the chair.

It was resolved to hold the next Anniversary General Meeting of the Society, on Thursday, August 2, at the Town Hall, Buckingham.

Letters were read from Messrs. J. H. Parker, M. H. Bloxam, G. G. Scott, J. Y. Akerman, &c. Mr. Akerman in his letter expressed a hope of attending the anniversary meeting, and giving a lecture, illustrated by a map, on which is marked the *finding* of British coins; and Mr. Scott hopes to read a paper on Hillesden Church, near Buckingham.

G. L. Browne, Esq., hon. sec., said that he would endeavour to prepare some remarks on the chapel of Ackhamstead, near Hambledon, in this county, which (by a late decree in the Diocesan Ecclesiastical Court) is about to be destroyed.

The Rev. A. Baker, hon. sec., said he would endeavour to collect rubbings of some of the best brasses in the county, which he would exhibit with illustrative remarks at the meeting.

The Rev. F. Cox exhibited a lithograph of the exterior elevation, and the working drawings of the interior, of the church of S. John the Baptist, Prosser's Plain, Van Diemen's Island, recently erected under the superintendence of his son, the Rev. F. H. Cox, a member of this society.

Three of the Whaddon coins which had been purchased for the society at the late sale (Lot 12 in the catalogue), were laid before the committee and examined.

Several pamphlets on Numismatic subjects were received from Mr. J. Y. Akerman; who also presented the rubbing of a brass in possession of the Society of Antiquaries, bearing the effigy of an armed knight of the fifteenth century, with a crown upon his left shoulder. It was compared with the rubbing of the Slapton brass of James Tor-

may, Yeoman of the crown to King Henry VIII., on which a similar badge appears, exhibited at a former meeting of this society. Mr. Akerman says, in a letter to the Rev. A. Baker: "I am inclined to think with Mr. Diamond, that the brass he has given us is not of a '*Yeoman of the Crown*.' The figure is that of a *man at arms*, and is probably the effigy of an *esquire of the body*, as Mr. Diamond supposes. The badge is altogether a different thing, being an *open crown* on the *shoulder*, and *rising above it*."

NEW YORK ECCLESIOLOGICAL SOCIETY.

THE Annual Meeting of the Society was held on Wednesday evening, May 23rd, in the school-room of S. Paul's Chapel. The president being absent, the chair was taken by the Rev. Dr. McVickar, senior vice-president.

The minutes of the quarterly meeting were read by Mr. S. Cox, Jun., one of the secretaries, and were approved.

The President's unavoidable absence from town deprived the Society of the pleasure of listening to the address which he was expected to deliver upon this occasion. It is hoped that the committee will very soon be able to lay this address, (together with their report,) before the members individually.

The Rev. Mr. Preston read a letter from the Rev. Dr. Forbes, President, resigning his office, but expressing his warm and continued interest in the Society, and promising his utmost aid (as a simple member) towards their object, which he hoped would be pursued with uncompromising firmness.

On motion of Mr. R. Ralston Cox, this letter was ordered to be entered at large on the minutes.

The Annual Report of the Committee was read by Mr. S. Cox, Jun., showing that there are now *four* Right Rev. patrons and *seventy* ordinary members of the Society, and giving a complete history of the proceedings of the Society during the past year.

On motion of the Rev. Dr. Huntington, this able report was accepted and filed for publication.

The Treasurer, Mr. Wm. A. McVickar, read his report; from which it appears that there is a moderate balance in the hands of the treasurer. The library of the Society already contains a number of costly and most valuable works. This report was also accepted and placed on file.

Mr. William A. McVickar then read an original paper written by Mr. Wills, the Society's Architect, who was unexpectedly absent from the city. The subject was "The difference between the Cathedral and the Parish Church," a subject not very generally understood, but which was fully explained by a complete description of the two; and illustrated by a number of fine large plans from the well-stocked portfolio of Mr. Wills. Among our modern builders, he said, there was a great mixing up of the parts which characterized these two distinct classes of churches. They were originally intended for very different

purposes. The parish church was meant for the worship of, generally, a rural congregation, with but one or two priests officiating. The cathedral was meant to accommodate the bishop and all the clergy of a diocese in its spacious choir; and immense congregations of the faithful in its nave and transepts; processions were there witnessed, and gorgeous ceremonials, often the coronation of sovereigns. In elucidating the subject of cathedrals, Mr. Wills chose that of Lichfield, as on the whole the best; and he gave a beautiful description of it. The approach from the west, with its three spires rising in the form of a pyramid, is unequalled. The Trinity was set forth as the leading idea in all cathedrals, based on a ground plan, which was always in the form of a cross. The various parts of a cathedral were then enumerated, with a running commentary, showing their significance, their beauty, their relation to the whole. The Galilee, considered less sacred than any other part of the holy edifice; the nave, in which the pulpit was always placed before the Reformation, and where the font always stood; the rood-screen with the holy rood, having the Blessed Virgin on one side and S. John on the other; the transepts, which were used pretty much as parts of the nave; the stalls in the choir, of which there were sixty in Lincoln cathedral, yet showing in all its magnificence the wonderful carving of the dark ages; the bishop's throne, with its splendid canopy; opposite to which the modern pulpit is generally placed;—all these were rapidly passed under review. Then followed the sacristy, containing the high altar, the climax of the whole building, adorned with hangings of varied hues according to the feasts and fasts of the Church; on the south side of it were the sedilia, generally three in number, graded so that the highest was towards the east; then the piscina, the prothesis, the ambry, and the Easter sepulchre. All received their due share of notice. There was no lady chapel to this cathedral, for the whole building was dedicated to God in honour of the Blessed Virgin. The Chapels were then described, with all their treasures of monumental and heraldic lore; and a little righteous indignation was vented on the barbarity with which their beauties have been buried deep under reiterated coats of whitewash by the hands of the enlightened moderns. A consideration of the chapter house, library, and cloisters, adjoining the houses of the clergy, concluded the subject of the cathedral.

The parish Church consisted of two parts, the nave and the chancel, the average length of the chancel being about one-third of the whole. The ancient churches almost universally stood east and west. There were no doors at the east end, lest any one in entering should turn his back on the altar. The parish church should be simple, substantial and beautiful. The writer then went on to treat of the approach to the church through lich-gate and church-yard; showing the significance and beauty of the spire surmounted by the cross, the buttresses and pinnacles, the numerous and varied windows, the battlements, the font by the door, the uncushioned benches, made for prayer and not for sleep, their simplicity making no difference in the house of God between the rich and the poor; the roof, spangled with golden stars, and spanned and girded by beams fitly framed together; the legends of Holy Writ inscribed on the walls; the chancel, more richly adorned than any other part of God's house, and supplied by the altar window

with a glowing flood of light from the east. The ancients never employed any very wide span of roof. If more width was required they added one or two, or even three, aisles. If this was not enough, they had recourse to transepts. Towers were found in all situations but at the east end. They were most generally at the west, and in some cases were detached from the rest of the building altogether. The most usual place for the porch was on the south side, the second bay from the west end. The chancel-arch was frequently more ancient than the rest of the building, being the sole remnant of the previous edifice. It was crossed by the rood-screen, separating between nave and chancel. The pulpits were often of carved stone, many fine specimens of them being still preserved. The stalls and sedilia occupied the same position as in the cathedral, but the stalls were of course much fewer in number. No bishop's chair was ever found in a parish church. The font was always near the west end of the building, and large enough to immerse a child in it. The Norman fonts were generally circular, often resting on a single shaft surrounded by a cluster of detached pillars. They were afterwards generally made octagonal, and were surmounted by superb carved covers, which sometimes towered up to the ceiling. Pews with doors were purely modern, both in principle and practice; the seats were anciently so placed that the congregation all faced the east; and a central alley was always left leading up to the altar. This interesting paper terminated rather abruptly, in consequence of the writer's being called suddenly out of town.

On motion of Mr. R. Ralston Cox, the thanks of the Society were returned to Mr. Wills for his interesting paper, and a copy was requested for future use and reference.

On motion of the Rev. Mr. Preston, the resignation of the Rev. Dr. Forbes was accepted.

On motion of the Rev. Mr. Preston, the thanks of the Society were presented to the Rev. Dr. Forbes, for his faithful discharge of the office he had just resigned, together with their sincere regrets at his unyielding determination to withdraw from that responsible position.

The election was then made of members of the committee, and of auditors, for the ensuing year; and resulted thus:—

COMMITTEE.

Rev. Thomas S. Preston, M.A.
Rev. Henry McVickar, M.A.
Rev. Sullivan H. Weston, M.A.
Mr. R. Ralston Cox, M.A.
Mr. William A. McVickar, B.A.
Mr. S. Cox, Jun., B.A.

AUDITORS.

Rev. J. Huntington, M.D.
Mr. John Henry Hopkins, Jun., M.A.

On motion of the Rev. Dr. Huntington, the Society proceeded to the election of a president; and on motion of Mr. R. Ralston Cox,

this election was made by ballot. The Rev. Dr. McVickar, (then presiding,) was reported by the tellers to be unanimously elected; whereupon he rose and returned thanks for the honour, which was, to him, wholly unexpected. He adverted to the object of the Society, and to the progress already made by correct principles. Church architecture was to be made the exponent of a churchman's faith and feelings, and therefore none but a thorough churchman could be a good church architect. He then enlarged on the prospects of the Society, and upon the prudence which ought to characterize its course, for the sake of the science to which it was devoted. He concluded with a full exposition of his views and feelings in accepting the presidency just conferred.

The election of a vice-president was laid over to the next quarterly meeting.

On motion of the Rev. Mr. Preston, the Society adjourned.

Immediately upon the adjournment of the Society, the committee met. The Rev. Dr. McVickar, President of the Society, took the chair by request.

On motion of Mr. R. Ralston Cox, the committee proceeded to elect a chairman, a treasurer, and two honorary secretaries. The Rev. Mr. Preston was elected Chairman; Mr. W. A. McVickar, Treasurer; Mr. R. Ralston Cox, Corresponding Secretary; and Mr. S. Cox, Jun., Recording Secretary.

On motion, Mr. J. P. Pirsson, Civil Engineer, was added to the committee.

On motion, Mr. Wills, Architect to the Society, was added to the committee.

The committee adjourned.

NEW CHURCHES.

S. Stephen, Shepherd's Bush.—We feel a more than usual interest in this new suburban church, from its being built at the sole cost of the Bishop of London. Such instances of episcopal munificence are in themselves most gratifying, and the buildings thence resulting are interesting as showing the type of churches which meets with the approval of our Bishops. Mr. Salvin is the architect of the one before us, and he has, we are truly glad to say, produced a structure in which the distinctive features of a Christian Church are developed through the medium of the Middle-Pointed style. The plan consists of a well proportioned chancel, with aisles of one bay to its western portion; a five-bayed nave, with aisles, the most western bay on the north side being occupied by the tower, and the aisle stopping short of the corresponding one on the south. The nave is clerestoried, and a sacristy gables out from the south aisle at its eastern end. The east window is of five lights, but rather too small for its position. The window above had better have been omitted, and this enlarged.

We observed a recess for sedilia in the south chancel wall. The chancel-arch struck us as rather too thin. The prayers will be said at a side desk (surmounted by the pulpit) at the south-east end of the nave. The organ is to stand in the north chancel-aisle. The loftiness of the church is very refreshing. The nave pillars are alternately four-shafted and octagonal. The clerestory windows are of two lights; the west window of four. There is a north porch, with the font adjacent. This adjoining the road is the principal entrance. To the south there is only a door. There is also a west door. We wish the south aisle had continued the whole length of the nave. We conclude that it is made to stop where it does, for the sake of breaking the western façade. But this is surely not an adequate reason for so unusual an arrangement, and one which, at the same time, *pro tanto*, diminishes the accommodation of the Church. The tower is covered with panelling of a Perpendicular character, which had better have been omitted, as it is incongruous with the remainder of the church. It is to be surmounted by a pinnacled spire, and to contain a peal of bells. The material of the church is rag, with Bath dressings. The church is on the whole a very pretty and ecclesiastical-looking structure, and will remain a worthy monument of an episcopate which has been so laudably distinguished by the revival, in our crowded capital, of the spirit of church-building.

S. Stephen, Avenue Road, S. Pancras, is a rather large Middle-Pointed church by Mr. Dawkes, with a great deal of pretence, covering a series of errors of which we could have hardly expected that the architect of *S. Andrew's* would have been guilty. The plan is that of a three-gabled church, with transepts awkwardly growing out of the aisles, like the one in Mr. Pugin's church at Ramsgate, and a chancel beyond. The middle gable is slightly raised, which affords room for a clerestory to be hitched into the nave inside. The aisle roofs effectually hide this outside, and ingeniously thwart the little intrusive windows in their appointed function of giving light. A three-aisled church is one thing, and a clerestoried and transeptal church is another, and both are good things in their way, (though neither of them in our mind the best thing for our present ritual,) but when joined together, as Mr. Dawkes has tried to do, they make a very bad thing. Never was there a more infelicitous application of the schoolboy's principle "both is best." The nave is composed of four bays, besides the large transept arches. The chancel-arch has a broad flat soffit continued down the sides, a mere monster, of course, in Middle-Pointed. If money had to be saved somewhere, it ought not to have been done by the disfigurement of so important an architectural feature. The transept piers are huge oblong octagonal masses, the pillars are octagonal. The east window is of five lights, and those of the transepts of four. The Prayer-desk looks west; the pulpit is of stone, and rather assuming. There are side parcloles to the one-bayed chancel aisles. The tower, which is at one time to have a spire, stands at the east end of the south nave aisle; the font stands to the left of the south entrance, and is lined with lead, and provided with a cover and drain; the latter, however, instead of being pierced with one large hole in the lead,

has several little ones drilled through it, like a colander, so how the water can be retained except by some barbarous makeshift, or some absurd mechanical subtlety, puzzles us. The seats are all open. We must repeat as we began, that we have a great right to be disappointed at such a work proceeding from one who made his debut in London in the church of S. Andrew's, Wells Street. S. Stephen's stands very prettily, literally within the grounds of a villa.

All Saints, Knightsbridge.—Twelve years ago this church, for an outlying portion of S. Margaret's, Westminster, was in contemplation, and a site was actually granted for it by King William IV. in Hyde Park. Unfortunately, on the accession of our sovereign lady, private influence was found sufficient to stop the gift. In consequence, Mr. Vulliamy and his plans were remanded. When the church became a fact on another site, the same plans and the same architect, unimproved by the lapse of time, revived. So that, in criticising a church just consecrated, we are contemplating a work of twelve years ago. The style is intended for Italian Romanesque; externally it is very tame. Inside, the great height gives it a certain dignity. The nave consists of six bays, with round columns and Corinthianising capitals; galleries round three sides; and above the organ is a children's gallery perched aloft in the far west. The apse, which serves as sanctuary, has been polychromatized by Mr. Owen Jones, and, we need not add, greatly improved by this adornment. We hail this as another proof of the triumph of the principle of decorative colour. The semi-dome is blue, spangled with stars: a large cross being formed in the centre by the stars being increased and thickened. We wish there had been more positive colour introduced, the predominant tint being French grey. A mass of positive blue was wanted, to balance the large masses of gold which the design exhibits. The vandyking, so to speak, in the lower portion, seems to us rather Elizabethan than Byzantine in its feeling. The effect of the whole will be greatly increased when, as it is intended, the three windows of the apse are filled with painted glass. It is in process of time intended to continue colour through the nave, and to fill the clerestory with painted windows. The reading-desk stands under the triumphal arch to the north, and faces west, being hoisted on a staircase: we hope to see it altered. The pulpit is placed on the other side, entered by a concealed staircase from the vestry. Mr. Vulliamy has continued the old arrangement of pews, with a central block of free seats. The ceiling, which is white, flat, and dotted with large ventilators, looks very mean. The plate is from Mr. Keith's manufactory.

We trust, before very long, to be able to lay before our readers detailed accounts of the churches of S. Mary Magdalene, Munster Square, in the district of Christ Church, S. Pancras, by Mr. Carpenter; and of All Saints, Margaret Street, in that of All Souls, S. Marylebone, by Mr. Butterfield, of which the first has been inaugurated by the solemn laying of its foundation stone; and the second will we trust ere long be commenced. We take a peculiar interest in these churches, from their metropolitan locality, and from the desire of their founders and of their architects to embody in them those principles of church

arrangement which we have always enforced, as the natural development of the catholicity of our communion.

S. —, (in the district of) Christchurch, S. George's in the East, also by Mr. Francis, is considerably better than *S. Jude's*, though still lacking very much to be good. It is of a very early Middle-Pointed, and consists of a clerestoried nave of five bays, and a sanctuary. The east window is of four lights. The pillars are thin, and the details very incorrect. But the church has the merit of height and spaciousness; the seats, which are open, will, we are glad to say, be moveable. There is a western gallery. The ritual arrangements were not visible when we visited it. The font is provided with a drain. The tower and spire stand at the east end of the south aisle flanking the sanctuary, and furnishing in the lower story a vestry. The spire, which is very lofty, is a conspicuous object from the river. The adjacent schools, executed by the same active mind which originated the church, are of red brick, and make a sufficiently imposing mass, though much overpassed by some Roman Catholic schools just built on the very next lot of ground. These are likewise of red brick, and exhibit fair Perpendicular architecture, while ours are in conventional debased. The church is built of stone.

S. Jude, Whitechapel, is by Mr. Francis, the style being intended for First-Pointed. The plan consists of a western tower, five-bayed nave with aisles, and sanctuary beyond. The material is yellow brick. The altar is raised three steps above the nave. The pillars, which are circular, are of brick plastered. All the mouldings and details are as incorrect as possible. The chancel-arch corbels represent ghastly her Majesty and her august Consort. Painted glass is introduced into the eastern triplet. Bad as this church is architecturally, some feeble attempts seem to have been made towards amelioration. Now a subsequent deterioration is sweeping away; the prayer desk looked west, but it was low, ergo it has been hoisted aloft. The galleries have been extended the whole length of the aisles, and Bude lights are to succeed the gas coronæ. We fear that we may often have to record hereafter declensions. This is in different localities natural, but it is very vexatious, and should be a lesson of perpetual care to us. The tower is capped with pinnacles, and looks altogether Third-Pointed. Huge angels bear shields upon it; and in one, the Bishop of London's arms, the straight swords have been transformed into Moslem scymitars. Does this betoken any latent strength of Caucasianism? We are more sorry that this church should be a failure, as it was built by a subscription disinterestedly raised in a rich west-end congregation to erect a church in some poor part of London.

S. —, Stanmore, Middlesex.—The ugly, though (from its perfect ivy mantling) picturesque church at Stanmore, is being replaced by one erecting from Mr. Clutton's designs. The style adopted is early Middle-Pointed, and the plan is a nave of four bays, gabled aisles, tower occupying the most western bay of the north aisle, and chancel, with a short aisle to the south, and a sacristy to the north, both gabled. The tower is represented in elevation as battlemented, with a corner turret. We must again protest against there not being

at least a pyramidal roof on a Middle-Pointed tower. The nave pillars are all circular; an arrangement rather suited to First-Pointed. The aisle windows are of two lights. The prayers will be read just west of the chancel-arch. We observed in the chancel what looked just like window sedilia on *both* sides: we trust that those to the north will be used as the credence. There can be no motive otherwise for so uncalled-for an innovation. The church is well-intentioned, but we fear that it will appear overdone with gables.

S. —, Harrow Weald.—Three years ago we gave a cursory notice of the design for this church, which was prepared by Mr. Harrison. The chancel and sacristy were built according to this, and then the work, as it was intended, was suspended. Latterly, Mr. Butterfield has added a nave and aisles, from an original design of his own. The chancel is First-Pointed, with a trefoil-headed triplet to the east, three trefoil-headed lancets (the easternmost spreading into sedilia inside) to the south, and one to the north. The material is rag stone. Mr. Butterfield has boldly built his portion with brick, which he is covering with rough cast, to be pebbled over like the rustic churches in Surrey and Sussex. We think this a most commendable daring. The nave is of three bays, with octagonal pillars; the aisle-roofs reach nearly to the nave-roof, sloping off at a different angle. Their side walls are very low, and contain on either side two flat-headed windows, of four and of three lights. We are particularly pleased with this lowness, which is entirely of the old spirit. May it not symbolize the bringing home the Church and its doings to the feelings of all the villagers? The west windows of the aisles are of two lights. The west window of the church is of five lights, with good tracery, somewhat flowing. A small two-light window stands at the east end of the south aisle; the one to the north is terminated by the sacristy, which Mr. Harrison has divided from the aisle by a coped wall, not reaching, of course, to the roof. Mr. Butterfield intends, by means of a double row of stalls, to provide room in the chancel for the boys of S. Andrew's College, who will of course form the choir. The south porch is large, having a chamber over it; and it is made to bear a stone bell-gable, which is to be ultimately for two bells. This is very real, but we must suspend our judgment of its effect. We were surprised to find that Mr. Butterfield had constructed the porch, and the portions of the nave which rise above the chancel-roof of rag, as well as the east end of the aisle. He ought to have carried his material throughout that portion of the work. The nave and aisles are roofed with red tiles; the chancel at present with dark slate, producing too strong a contrast. We hear, however, that tiles are to be placed upon it, in lieu of the present covering. We trust that the tiles may soon be lichened over; they are at present of far too fiery a hue. The church is on the whole a very favourable specimen of a modern village church, and the more interesting as an example of the adaption to each other of the works of two church architects of eminence.

Huntingdon Chapel (near Hereford).—This is a small chapel, which has lately been erected, and which is a specimen of the present *transitional* state of ecclesiological art. The offensive and glaring faults

which used, till recently, to be the too frequent characteristics of new churches, are avoided; and yet a pure and perfect taste does not appear in the details, nor even (as we think) in the style selected, which is Romanesque; on account of the old chapel, on whose site the new one stands, having, upon examination, shown traces of early Norman work. The entrance is by a small porch, surmounted with a cross; the doorway is square, but forms part of a Romanesque arch; it is, we believe, intended to put some carved work on the tympanum above it. The chapel consists of a nave and an apse, which is separated from the nave by an arch, and which forms the sanctuary. There is, we are sorry to say, no chancel, in the proper sense of the word. There are altar-rails under the arch. The font is of stone, and is square; it is thrust close up against the west wall; it has a drain. A large high-walled square box, not unlike an exaggerated pew, stands to the left of the entrance, and serves as a kind of sacristy. The seats are all open and commodious; the roof of the nave is of open timber-work, of a much later character than the rest of the chapel. The windows are very small and narrow, and are most of them of the kind usually met with in early Romanesque work; in the eastern gable of the nave, above the apse, a circular window is to be placed; the gable is surmounted by a cross. There are three narrow lights in the apse, and two circular windows are, we believe, to be inserted; these are to be filled with stained glass. At present all the windows are filled with some glass of green tinge, which we do not think has by any means a pleasing effect. The chapel is certainly rather too dark, owing to the extremely small size of the windows. The plaistering between the timbers of the roof of the apse is painted with some red and blue devices, which we do not perfectly understand, but which seem to be a kind of wreath-work. The sanctuary, which is raised by a step above the level of the nave, is very well laid with encaustic tiles. The altar, we regret to say, has a very common appearance. The pulpit is of stone, and is placed on the north side of the chancel arch; it has a gilded cross and an intersecting triangle on its panels. The reading-desk is close to it; it is open, and fronts the south; it has standards and poppy-heads. On the panel at each end is a carved and gilded cross. The bell-cot at the west gable, containing a single bell, is a very pretty one: the architect is, we believe, Mr. Cranstoun. The chapel was consecrated on Sept. 8, 1848, by Dr. Hampden. It is pleasing, as showing an improved state of ecclesiology in a county where good modern specimens are very rare; its defects are, we presume, to be attributed to too close an adherence to the style of the old chapel, which formerly stood on the site now occupied by that which we have described. If so, we cannot conclude without protesting against this mistaken spirit of conservatism, which tends to exalt *antiquarianism* (in itself a mere branch of secular learning) above *ecclesiology*, which devotes its energies to the reverent serving and adorning of the church in the best and fittest manner possible.

S. —, West Lavington, Sussex.—A simple village church, building from the designs of Mr. Butterfield. It has a chancel, 32 ft. 6 in. by 15 ft.; nave, 48 ft. by 15 ft.; and two aisles, about 9 ft. broad; besides

a north-eastern sacristy, and a south-western wooden porch. The chancel is arranged with longitudinal seats, a low marble screen with metal doors, a spacious sanctuary properly disposed; and the priest's door is in the sacristy. The nave has a pulpit on the north side of the chancel-arch, an organ on the ground in the eastern corner of the north aisle, and the font on the west side of the westernmost pier of the north arcade. We particularly regret that, contrary to the ancient practice, the passage up the aisles is made along the walls instead of in the middle; and that fixed open seats, twelve feet long, run through from the middle passage to the aisles. Mr. Butterfield has likewise departed from precedent in putting the porch at the extreme west, instead of in the second bay from the west, of the south wall. This, if more convenient in practice, is anything but agreeable as to external effect. The style is very late First-Pointed, and of almost too severe a character. The windows are generally of two unfoliated lights, with a plain circle above, or with intersecting monials. Throughout the detail is good, but we fancy we observe a tendency to prefer stiff and quaint forms, which show some originality, to more hackneyed architectural expressions. This is very good and hopeful, when done with extreme caution and very chastened taste. We trust we may not be now registering the first traces of an excessive reaction from traditionary architectural rules on the part of the eminent architect whose work we are reviewing. For example, all the circles that are foliated in this design have the quatrefoils set square instead of diagonally; and the south windows display an ungraceful form of trifoliation; and, what is more important, we think we detect a growing use of Third-Pointed forms—disguised, of course,—but not made really more tolerable by their being presented in Middle-Pointed detail. We view this symptom, we confess, with especial apprehension. We more gladly call attention to the better points of the design: the judicious arrangement of windows, as to height in the wall, and combination; the sensible allocation of the buttresses; the modest wooden belfry, so suitable to Sussex; and the unaffected treatment of the copings and gables throughout. We can enter into the temptation an architect must feel to depart from the beaten track in design: but we must anxiously watch any such departure. In this case we have an interesting and excellent design deprived of much of its beauty by what we can consider little better than *crotchets* of its author.

S. Michael, York Town, near Sandhurst.—This is the nave of a church, with an arch at its east end for a future chancel, and one at the west for a future tower. No preparation is made for aisles in order that the chancel may be, almost of necessity, the next addition:—a thoughtful provision of the present builders. The eastern part of this nave is now fitted up as a choir, with extreme propriety. It is rendered more dignified by external strings, and is marked by buttresses and a light octagonal spirelet of timber and iron over the temporary screen. With the tracery, and the thorough Middle-Pointed spirit of the whole design, we are singularly pleased. Indeed, we have rarely seen a more successful attempt.

S. Mark, Philadelphia.—Our readers have already heard more than

once of this church. The following particulars are condensed from an account, accompanied by a very inferior engraving, given in the Philadelphia newspaper, the *Banner of the Cross*, of March 17, 1849:—“The church is built of freestone, from Trenton, Newark, Little Falls, and Thorn Quarries, in the Middle-Pointed style. The length of the church is 150 feet long. The tower is on the south side, near the west end, attached to the aisle wall, projecting all its size, and makes the breadth at this point 91 feet. The tower is in the position of the south porch, for which its first stage is to be used: through it is the principal entrance by a deeply recessed and richly-moulded doorway, ornamented with foliated shafts in the jambs. The windows of the aisles and clerestory are of two lights, and have moulded-work stone jambs. The church comprises a chancel, a nave, and aisles—an organ or choir aisle, with a convenient vestry. The interior is 138 feet in length, 56 feet wide, and 54 feet high. The chancel is 38 feet deep, 23 feet 6 inches wide, and will be built, to show the interior, of cut stone. The floor is to be paved with encaustic tiles, and rises in four steps to the altar. The window over the altar is of five lights, and will be glazed with painted glass of subject design. The nave is 28 feet wide, and 100 feet long. The north and south aisles are each 14 feet wide by 100 in length. The division is in seven bays on each side; the piers and arches are of cut stone, supporting the clerestory, with bracket shafts between each window for the roof timbers. The roof is open timbered, framed of oak, with hammer and collar beams moulded, the whole construction being visible. The chancel has a polygonal ceiling of oak, divided into panels. The organ aisle is a continuation of the north aisle, with an arch open to the chancel. The seats will all be of oak, and will be open—of suitable design. The windows are to be glazed in quarries set in lead, having borders of coloured glass. The great west window is of four lights, and those of the aisles have three lights each. A small porch entrance is under the large window, and another door on the north side opposite to that through the tower. The vestry and chancel have each their entrance door. The tower is square built, with buttresses to the height of 80 feet from the base. It is then resolved into an octagon spire 90 feet high, broached on the angles, with three tiers of spire lights alternating. The belfry has coupled windows on each face. The spire is terminated with finial and cross. The gables are to bear ornamental crosses, and a neat crest tile is carried on the ridges of the roof. Another unusual feature in this church is, that neither paint nor plaister are to be used for its construction, the inside walls being all lined with stone, and all the wood work is to be of solid oak. Neither was the church built by subscription; a few churchmen (not more than five or six,) advanced the necessary funds to complete it, with the exception of the tower and spire. Their contract with the architect is 30,000 dollars, including the entire completion of the building and appurtenances, excepting the organ.”

Sydney Cathedral.—We extract the following account from the Annual Meeting of the Diocesan Society, in the *Sydney Morning Herald*, March 22, 1849. “It is always a pleasant part of your committee’s duty to report the quiet but satisfactory progress made in the

erection of the Cathedral Church of the province. They feel that the progress of the building may seem to be slow compared with the ardent desire of those whose hearts delight to anticipate its completion, but they will do well to look beyond the narrow view, bounded by the present, back to the examples of the past, for encouragement, or with a humble faith to believe that a coming age will acknowledge the soundness of the principles upon which they have proceeded in raising this 'palace for the Great King.' They have a plain but animating assurance from Him, whom they seek to honour, that it is well that it is in their hands to build Him a House. In their last report they announced the acceptance by the Cathedral Committee of a contract for the completion of the nave and north transept to the spring of the arches of the windows. During the past year that contract has been completed at a cost of £869 19s., and a fourth contract for £584. 10s. has been entered into, which will carry the walls of the nave, extending from the south transept to the middle of the western window, to their full height, including the tracery of the windows, and of this contract more than one half has already been performed. Not less for the Christian sympathy it evidences than from the valuable aid it has afforded, your committee desire gratefully to acknowledge a communication received from the treasurer in England, the Rev. G. Gilbert, of Grantham, advising the cathedral committee of subscriptions received from his immediate friends to the amount of £72. 2s. 6d.; as also of a similar communication from Thomas Francis, Esq., notifying the receipt of £40. 18s. collected by him. As a further and most cheering proof of the interest felt in this great work by distant members of the Church, your committee have to announce the munificent gift of £300. from two ladies in England, to be dedicated to the same object. It is in contemplation to perpetuate the remembrance of this offering by devoting it and a like sum towards the completion of a specific portion of the cathedral—its choir; and a commencement has already been made by laying the foundation of buttresses to the aisle walls of the eastern portion of it."

SCHOOLS.

School at Seale.—We have seen the drawings of this by Mr. Woodyer. The style is a sort of un-Perpendicular Third-Pointed: not so successful in detail as in outline. A house for the schoolmistress is attached.

Schools at Wantage.—Also by Mr. Woodyer, of a better, though more decidedly Third-Pointed style than the last. They are of two stories, and, except for being of a later style than we can ever think necessary, very successful. We believe that but for the exigencies of the piece of ground, the two stories would not have been permitted.

School at Lechlmere, by Mr. Woodyer, much less successful than those already noticed.

CHURCH RESTORATIONS.

Old S. Pancras, London.—On the building of the vast and costly mass of heathenism which is now the parish church of S. Pancras, the old, modest, though much disfigured, Romanesque one was left standing in the middle of its church-yard, and maintained for sacred uses, though lowered to the status of a chapel merely. At length the church needs of London called for an enlargement of it; and unhappily, Mr. Gough, of the firm of Gough and Roumieu, was the architect employed to do it. We only know Mr. Gough by his results, but these results justify us in asserting that we believe that in these days of architectural improvement, it would have been difficult to have found any other person who could have so completely succeeded in doing badly. The old church was Romanesque, so the restored one was also to be Romanesque; and the architect seemed to have run to all available books, and turned up all the available details of his style which he could find. The method adopted to enlarge the old church (a nave and chancel, with no aisles, but with a western tower,) was to extend the nave westward; pulling down the tower, and to pitch a new tower and spire on the show-side. A new east window was needed, and most men would have stuck it where they found the old one, in the east wall; but the inventive genius of Mr. Gough would not brook such humdrum, so he thickened out the central portion of the eastern wall till he had evolved externally the idea of a sanctuary in an atrophy; into this wall he stuck a triplet, and over the triplet he bored two little round windows. He scorned to turn a chancel arch, but the chancel hardly wanted such a distinction, so effectually did the old prayer desk, looking westward, and the pulpit barricade it. Of these Mr. Gough is not; of course, guilty, and we must in justice say, that bad as it is, the Italian work of the last century pleased us much more than his spick and span Romanesque. A gallery ran round the north, south, and west walls of the old church. These Mr. Gough has retained, merely giving his western gallery an indefinite prolongation in that direction. The roof is of a segmental curve, utterly unknown in any days of Christian architecture. This, with the galleries, give the nave very much the aspect of the cabin of a steamer. The lower stage of the parasitical tower is used as a baptistery, and in it stands a vast stone Romanesque font, into which vast Romanesque font is inserted the bowl of the old wooden Italianising one. What is in *this* we are ashamed to say we did not take the trouble to learn, we “guess” a crockery basin. But any how, Mr. Gough deserves credit for the originality which could give a new shape to the old Wedgewood notion. But the whole merit of the church cannot be seen till we walk round it. The first idiosyncrasy which strikes us, is that the nave gable is made up with slates. There is to be seen an elegant assortment of fancy chimneys, one of which must have taken to smoking, as it has been replaced by another, plain, ugly, and we hope practical. The little side tower to which we have more than once alluded, is

a square, from it grows up an octagonal lantern, and on this octagonal lantern squats a dumpy octagonal stone spire, the peculiarity of both being that four sides of the octagon in each are long, and the other four short. Mr. Gough, we presume, found himself unable to discover any desirable Norman spire pinnacles; so as a consolation, he has bedecked his octagon with machicolated pinnacles, after the precise model of those imposing specimens of baronial architecture with which ingenious cooks rejoice to decorate the dinner table. The ensemble is surprising. We forgot to state that Mr. Gibbs has put painted glass in the chancel windows. Our readers will, on referring to our article on the Royal Academy in our last number, perceive what Mr. Gough's idea of a new church is. We can promise him that if his contemplated restoration of S. Giles, Cripplegate, takes place, we will not overlook him. After he has been sufficiently tried in the removing mediæval parish churches of London, we should humbly suggest that he should be duly appointed with a parliamentary grant of £500,000 or a million, still better, to beautify Westminster Abbey.

Archbishop Tennison's Chapel, Regent Street.—This chapel is an interesting specimen of the bathos of religious architecture—that of twenty-five years back—when the grandeur of Gibbs and Hawksmoor, and the symbolism of the Laudian school, had been totally lost, and nothing gained in compensation. The present Incumbent has, with the revival of the daily prayers, which had been intermitted for a year or two, introduced a painted window, by Messrs. Powell, at the east end. We cannot, we fear, praise the design, which is like all the painted glass yet executed by those gentlemen, (we do not allude to their quarry glass,) very cold. But the attempt is most laudable; and we trust that it may be followed by ritual amelioration.

S. Paul, Shadwell.—We noticed last year the restoration, or rather refitting of this church by Mr. Butterfield. Since that time a further advance has been made, by the introduction of decorative colour appearing in the shape of a reredos, and in the spandrels of the western side of the chancel-arch and its soffit. The reredos of zinc exhibits the Agnus Dei, and the evangelistic symbols, painted on a gold ground with Byzantine ornamentation. The spandrels of the arch, which display the monograms "I H C" and "X P C," in relief, have been picked out with colour. The reredos, with the metallic superaltar, are especially striking. We think that the colours in the arch would advantageously have been broken by a greater complexity of pattern; but the whole effect of the church, with its chancel, is very religious, only we must regret that the chancel piers are not also painted; as it is, the upper part looks unsupported. It has a somewhat Byzantine aspect.

S. Mary, Harrow-on-the-Hill, Middlesex.—Some parish churches are merely such, and their restoration, except under some peculiar circumstances, remains an isolated fact. Others in themselves occupy from some external circumstance, a more pronounced and public position. Such is to a very great degree the case of the church before us. It is the parish church of a village in Middlesex, but it is also a church in which on each Sunday is assembled one of those great and important national bodies which go by the name of "our public schools;"

so that to have to record its restoration under the able superintendence of Mr. Scott, is no small pleasure to us. We have cursorily alluded to the work in a former volume; we have now to record its completion during the last month. Harrow Church was a structure of various ages: the west door Romanesque, the arcade early Pointed, the roof Perpendicular, the windows churchwarden, the galleries of no assignable age or time. The chancel is now renovated in Middle-Pointed, with a high-pitched roof, and a gabled aisle added to the north, for the sake of accommodation. The chancel is fitted with stalls, not, however, we are sorry to say, used for the service, which is said at a small revolving desk at the east end of the nave. The east window contains painted glass by Mr. Wailes; the side ones are by Mr. Powell. We were sorry to see some absolute pews in the aisle. The nave and transepts are filled with open uniform oak sittings of a substantial and satisfactory character. The school, which used to be perched on two galleries, now occupies the western portion of the nave; the seats for the boys are interspersed with raised ones for the masters. This we consider a perfectly legitimate development. Of course, as there never was an analogous case to provide for in the middle ages, precedent fails us here; and the necessity being imposed of the school attending the parish church at times, in place of its own chapel, it became necessary for the architect to deal with its case exceptionally. We were sorry to observe a fragment of one of the old school galleries still standing in the north aisle, for congregational use; but hope that a new church in another portion of the parish may be built as its substitute. The fine Perpendicular roofs, nave, and transepts are restored, as well as the Perpendicular tracery of all the windows. The opening of the tower arch, which is lofty and narrow, produces an excellent effect; we understand that this most necessary restoration was for some time in peril, owing to the need felt for a vestry. This has unfortunately produced the building of a most huge vestry in the north side, projecting transept-wise from the chancel aisle, and completely killing the real transept which it adjoins. In this vestry we noticed a two-light window, with a blank head, into which an ungraceful cross had been introduced in a low relief. We are sorry to hear that practical difficulties are felt as to the restoration of the interesting Jacobean chancel screen. We trust that they may be overcome.

Merton College Chapel, Oxford. We have already mentioned that this most important restoration is in the charge of Mr. Butterfield. He proposes to destroy the present incongruous screen, and to enlarge the choir, by erecting the new one under the lantern arch: thus gaining additional space and dignity in the sanctuary. The large sacristy, on the south-east side, now serving as a brew-house, is also to be repaired and restored to its proper use. The interior, including the fine sedilia, will be thoroughly restored: and by removing the collars from the roof, the whole height of the east window will be shown clear, and the effect of the roof much improved. At present there is a panelled roof, the lines of which are quite independent of the vaulting shafts. The new roof will have principals springing from these shafts, and be boarded into

an unusual, but not displeasing, irregular hexagon, with diagonal ribs from the foot of each principal to the middle of the bay. We are not certain that the rood-screen, shown in the drawings already made, will be very successful: and we think the stalls here should have had canopies, rather than a mere hanging (on the wall) behind them, which is more suitable for a humble parochial choir.

S. Nicholas, Chislehurst, Kent. This church is in the course of enlargement and re-arrangement, under the superintendence of Mr. Ferrey. The original plan comprised a chancel, nave, and north aisle; and, at the west end of the latter, a tower capped with a shingled broach. The whole is of very late Third-Pointed date. A new south aisle is to be built, and the pews, which were as bad as could be, will give way to uniform benches. Most unhappily, it has been thought impossible to dispense with doors to the seats. They will be the greatest blemish in the whole undertaking. We trust that the existing prejudices in their favour will soon be overcome. We may here also express our regret, that the new aisle is to be built in the same debased style as the remainder of the church. The chancel, however, which will probably be re-built, is to be Middle-Pointed. We hope it will be properly arranged and used. For the present, the prayers are still to be said in the nave. The chancel will be raised one step, the sanctuary two more, and the altar will stand on a foot-pace. There is a good screen of Third-Pointed date—which, by an unusual but effective arrangement, being twice returned, separates the chancel from the nave, and encloses, on the south and west sides, a chantry at the end of the north aisle. A new chancel arch, which is to be erected, will, we fear, in some degree, interfere with this peculiarity. Two out of three offensive galleries are to be demolished; the third will, we hope, soon follow. The tablets and monuments with which the chancel is encumbered, will be removed. The roofs will be cleared from their plaster cieling. The new aisle will have a pretty open porch of wood. The work is not, it will be seen, free from grave faults; but to those who know anything of the parish, it will be a wonder that so much has been done, and in so short a space of time. The estimates for the works were exceeded by the promised subscriptions, some months previous to the commencement of the operations.

S. Mary, Winchfield.—A most interesting Romanesque building, restored by Mr. Woodyer, with the addition of a new north-east sacristy, north aisle, belfry stage to the tower, and south porch. A magnificent door, once removed to the west of the tower, is now to be brought back again to the south wall, under its former hood which still remains. We question the propriety of putting a new large single Romanesque light as the east window: at present there is a poor three-light Middle-Pointed one, which is to be removed to the east end of the new aisle, which is of course to be of the later style. There is altogether an addition of sixty sittings. A good Transitional door, at present in the north wall of the nave, will be moved to the north wall of the new aisle, and a small gable will be raised over it, since it is rather higher than the low side wall of the aisle. The windows in the south wall of the nave are Middle-Pointed. We heartily trust that the curious

external plaistering on the tower, representing grotesque figures, will be carefully preserved: it is clearly original. The chancel-arch is a magnificent specimen of Norman mouldings.

S. Leonard, Upton.—Mr. Woodyer has rebuilt the chancel here, in connection with an existing late Third-Pointed north chantry. We could almost regret that he has copied the old east elevation, which has merely two mean trefoiled lights, wide apart. The rest is skilfully enough managed, the object being to give good detail with forms not very incongruous with the existing later style. The east wall is shown as tiled, with a reredos of tessellated work:—a good idea, but in this design too imitative of tilework. The organ will stand in the north chapel, which is separated from the chancel by segmental arches, filled with good metal screens.

S. James the Great, Quedgeley. A new chancel and sacristy have been built here by Mr. Woodyer. They are of good proportion and detail: the east window—of two trefoiled lights under a great sexfoil—though not without precedent, is not, we think, very well chosen. The most singular thing in the design is an enormous hagioscope from a south aisle into the chancel. Was this necessary? Though cleverly treated, it is a very exceptional sort of thing: and it prevents, apparently, any stalls being placed on that side. Double sedilia are formed in the lowered cill of the south-east window; and the sanctuary is distinguished by a string and a richer roof. The reredos is a carved diaper of stone, which is to receive coloured decoration:—an exceedingly happy notion. South of the chancel in the churchyard, is an immense vault, over which the earth was piled nearly to the eaves. This is to be reduced, and finished with a stone coping.

S. Mary, Ware.—Had we a few years back been asked to name the churches which were most likely to be during the next quinquennial restored, we should certainly not have named this one. It is, therefore, with no little pleasure that we now proceed to describe its actual condition. The church, a large cruciform structure, is composed of a western tower, clerestoried nave with aisles, south porch, transepts, clerestoried chancel, Lady Chapel forming the south chancel-aisle, and another chapel to the north, with a sanctuary beyond. The north transept-window is a good reticulated one, and the most easternly window in the south nave-aisle is late-Flowing; the remainder of the church Perpendicular, the rest of nave being probably very little later than its one Middle-Pointed window, as it contains the badge of Richard II., to whose mother the manor of Ware belonged, and who may therefore not unreasonably be assumed to be its rebuilder. Till lately, the church presented a huge collection of lofty pews and galleries, but at the west end of portentous size; the latter have entirely disappeared, and had the subscriptions sufficed, it was intended to have replaced the pews by open sittings. This unhappily has been but partially carried out; but the pews have been cut down to an uniform height. The architect was Mr. Godwin. The western portion of the chancel is occupied with longitudinal sittings, leaving, we are sorry to say, too narrow a central passage. We understand that a difficulty was felt, from a grant having been given by the "Incor-

porated Society" towards fresh sittings eleven years ago. It was, of course, not found easy to retain the stipulated number after sweeping away the galleries. The eastern portion of the chancel proper, which is free, is, as well as the sanctuary, paved with encaustic tiles. The prayers are said at a side desk to the west of the chancel on the north side, with a western face for the lessons. Over it stands the old Jacobean pulpit of the church. The organ is placed in the north chancel aisle. The most striking feature in the restoration is the quantity of polychrome which has been applied. The spandrils of the nave-arches, ten in number, are filled with flower-pots, from which grow lilies, each bearing a scroll, with one of the beatitudes inscribed upon it. The commandments are painted where they are ordered on two tablets on each side of the chancel-arch. The Creed and the Lord's Prayer are on the eastern wall, flanking the east window. The bosses of the nave and chancel-roofs are coloured and gilt, and the architectural portions of that of the roof of the Lady Chapel are emblazoned; and copies of the figures which were found there in a mutilated condition are on record, with a view to their future restoration. They are those of the Apostles with the sentences of the creed, and of the minor prophets with typical verses. The windows of the Lady Chapel have been filled with Powell's quarries; the eastern with the monogram alternating with the lily; the two side ones with the cross and the lily, and the legends respectively—"A Virgin, &c.," and "The Word was made flesh, &c." We may here notice a curious feature in the Lady Chapel: it was originally connected with the chancel by one sprawling segmental arch; its ugliness or its unsafeness being canvassed, it was divided into two by a slender Purbeck shaft (restored), bearing a spandril of open panel-work. The great south transept-window was, during the late Incumbent's time, filled, at an enormous cost, with Flamboyant tracery. This has of course been left, and the windows glazed with Powell's quarries—so is the south nave clerestory. A local benefactor is about to fill the east and west window with glass, by Mr. Wailes, taking the Crucifixion as the subject of the one, and the Baptism, and the Blessing Little Children, of the other. The font is a remarkably fine one, and was given to the church in the time of Henry IV., by William De Montacute, Earl of Salisbury. It represents, in the eight panels, S. Gabriel, the Blessed Virgin, S. John Baptist, S. Thomas, S. Catherine, S. George, S. Christopher, and S. Margaret, with beneath eight angels, alternately bearing the instruments of the Passion, and playing musical instruments. The angel who bears the spear has the countenance of having been a fallen one. What is the reason of this peculiarity? This font has been restored, provided with lead lining and drain, placed in the tower, and surmounted with a very lofty oaken canopy. The west door has been shielded by a solid screen. We suppose that the fear of drafts made this necessary, but we should then have made the screen as simple as possible, and not covered it with shallow tracery. We wish Mr. Godwin had not given nosings to his chancel steps. The nave-alleys are paved with red and black tiles. The corbels supporting the nave-roof are new, and represent the Apostles: they struck us as being too large. The exterior of the church (built of flint,

with stone dressings) has been entirely restored, which involved a partial rebuilding. With few exceptions, all the funds necessary for the restoration were raised in the parish, and contributed with most perfect good will. We most heartily congratulate the people of Ware on so good a work.

S. Peter, Northampton.—The restoration of this very curious and well-known specimen of Norman work, has, under the sanction of the Bishop of the diocese, and the Archdeacon, with the co-operation of the rector and parish authorities, been undertaken by the Architectural Society of the archdeaconry of Northampton, who have applied for the working drawings to Mr. Scott. The east end, though partly rebuilt in the seventeenth century, is in a most dilapidated condition; but now that the plaster has been stripped, there fortunately appears enough, though they are but small fragments, of the original windows to guide the restoration. It is proposed to leave the aisle-walls as they now are, with very late and poor insertions, simply repairing them; there are no indications of old Norman windows. We are sorry for this; if it be not thought advisable to conjecture Norman, they might be replaced in the Middle-Pointed. The restoration of the roof, however, is the *crux*. It was proposed in the first instance to restore it after the model of the early panelled roof at Peterborough, but this for many reasons has been abandoned; it being the wish of the committee to keep all the Norman work perfectly distinct and authentic. A moderate pitch, such as that of the original roof found against the Norman tower of S. Giles', in the same town, will probably be adopted; the timbers and construction of an early character, but not such as to affect a Norman type. A most curious fact has come to light during Mr. Scott's examination of the building, which was never suspected before, but which will be a useful warning to ecclesiologists, namely, that the tower, the subject of so much criticism, especially as to its western façade, has not only been rebuilt, but rebuilt one bay further eastward than it originally stood. The proofs of this in Mr. Scott's report are perfectly conclusive. Thus the richly sculptured arch, inserted in the west side, turns out to have been the original doorway, removed and stilted up into its present position as a mere bit of ornament. This discovery of course precludes any attempt to do more than repair the tower in its present state. A less careful examiner than Mr. Scott would have probably come forward with some cut and dry design of restoring the tower to its original Norman character; whereas much of its curious detail now turns out to be ornamental patchwork from an earlier tower. The chief features, however, are no doubt the same, and the unique circular-clustered buttresses may still assert their originality. The society hopes, that when sufficient funds have been collected for this restoration of S. Peter's, to undertake the restoration and enlargement of the still more interesting church of S. Sepulchre in the same town. The whole interior fittings of S. Peter's are to be strictly rubrical, with open low oak benches throughout.

S. James, Talaton, Devon.—We have received a letter from a "pamphioner," complaining of our notice of this restoration in the number

for last February. It seems we were misinformed as to the existence of all the old benches three years ago ; and that the present arrangement of the nave, though not quite satisfactory, is a great improvement upon what it was then. We make this correction with sincere pleasure. Our correspondent is displeased at our strictures upon the retention of the new stall-like benches in the chancel for the use of the rector's family and servants. This he believes to be the rector's legal privilege. He is not aware how modern an abuse this "privilege" is, and were he, which he clearly is not, a constant reader of the *Ecclesiologist*, he would have been, we trust, converted to the belief, that to use the chancel-stalls for any thing or person, save the celebration of the services, and the persons immediately engaged in so doing, is in truth to misuse them. While objecting to the altar-rails being called puritanical, he in effect admits the truth of the complaint that, while the rest of the church has been restored, the sanctuary, the most sacred part, has been left untouched. It seems that the font was not provided with a drain, and the "parishioner" therefore thinks the use of a Wedgewood bason unobjectionable. The Sarum use did not require the water to be changed. Our present use, which makes the blessing the water a part of *each* baptism, does do so ; ergo, the font ought to have been pierced. Not doing so was mere antiquarianism. It seems that the present squire did not himself appropriate the south aisle to the east of the screen, but that the spoliation was committed by an ancestor, in the "glorious, pious, and immortal" days of William III. The present proprietor has, to his credit, taken down two galleries, one of which was the cause of the blocking up of the east window of the aisle, of which we wrongfully accused him. We trust he will follow up his good deeds by re-opening this. Our correspondent gives one fact which we cannot pass over ; that the old rectorial pews in the chancel were made up of former stalls in the rectorial stables. Had the then incumbent, or his carpenter, any vague traditional notion of there being some natural connection between a chancel and stalls ?

S. Margaret, Canterbury.—This church is one of great interest in an ecclesiastical point of view, as it is the one in which, till a comparatively recent period (the time we understand of Archbishop Sutton) the Archbishops of Canterbury held their visitations. At the same time it has been most grievously misused ; the east end having been pulled down to make a street, and the whole exterior disfigured, while the internal fittings are as bad as they can be. It gives us great pleasure to report that a complete restoration of the church, under the superintendence of Mr. Scott, is immediately about to be made. We have to thank the zeal and munificence of the present incumbent for this good work.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Park Street, Westminster.

SIR,—With reference to the notice of Strixton Church in your last number, I beg to state, that the publication not being under my superintendence, I am responsible for the drawings alone, which I made during an architectural tour some years ago. The proposed bell-turret is no suggestion of mine, nor can I claim any credit for it, as I never saw it till the work was published.

I am, Sir, your obedient servant,

May 22nd, 1849.

EDWARD BARR.

In reply to ✠ J. F. P.—1. It is proper to chant the Psalms syllabically in English. 2. Sanctam Catholicam et Apostolicam Ecclesiam, in the Nicene Creed, is not an interpolation. As is well known, the latter part of this creed was added at the Council of Constantinople, and this passage runs, *εἰς μίαν ἁγίαν κ.τ.λ.* The Sarum Missal retains the *sanctam*. How it came to slip through in our translation we cannot tell; but the omission, of course, in no way vitiates its orthodoxy. There are ancient creeds in which this appellation is not found. 3. The candles *ought* always to be lighted during the celebration of the holy Eucharist. It is not necessary during matins, nor evensong, unless the season of the year compels the whole Church to be lighted. 4. Passion-week is the week before Holy-week itself, often incorrectly called Passion-week. It was so named, because the services more especially commemorative of the Passion commenced from it. 5. The paintings in question are a pretty and quite unexceptionable piece of symbolism; but they cannot be at all considered as representing the Divine Passion. They are meant to imply that our Blessed Lord bore the cross from His earliest days. 6. We can hardly say, from our correspondent's description, what the opening in question was. If he has by mistake understated the width, it must be the entrance to the rood-loft, with which, from its position, it must have in all probability had some connection.

We thank our Truro correspondent for his very interesting letter upon oratories. We propose again recurring to the subject, when he will find that he has not been overlooked. We should in the meanwhile be very thankful for any other remarks from our readers upon the subject.

As we hope soon to handle the very important subject of decorative colour generally, we wish at present, barely to acknowledge the receipt of a new pamphlet, entitled "Hints on the Arrangement of Colours in Ancient Decorative Art," by Mr. G. J. French, of Bolton, to whom we are already so much indebted for his practical contributions to ecclesiology. We are very glad to see popular attention so extensively called to this subject. Our readers will perceive more than one notice of recent polychromatising in our present number.

A friend writes to us from Leintwardine, near Ludlow, about the former church. "On the north side of the altar there are evidently some paintings concealed under several coats of whitewash, which I am afraid in the contemplated repairs (not yet begun, however) may be totally destroyed. I have in vain endeavoured to obtain some information respecting this church; though, I am told, that Miss Pickering in her 'Friends or Foes,' alludes to it; as well as 'the Grange,' in this neighbourhood, where are the ruins of a monastery (?) the chapel of which, alas! is converted into a kitchen. There are other peculiarities about Leintwardine church, I should fully imagine, worthy of an antiquarian's notice."

We have been misled by the vicar's circular with respect to S. Peter's, Winkfield. The cost of £3,000 is intended to include endowment, or parsonage in lieu of endowment. The church itself is to cost £1,500, and is to accommodate three hundred. Mr. Ferrey has scarcely had architectural justice done him. His original design was for two hundred worshippers; a plan in which the chapel-like effect, of which we complained in a building one-third larger, was suitable enough. Then the site was changed, and an aisle was added, and the porch was retrenched; and all the time the first plan was adhered to: all which is scarcely fair to an artist. These local circumstances certainly relieve Mr. Ferrey, while they leave our criticism exactly where it was.

H. begs us to state, that he hopes to be able to furnish for the next *Ecclesiologist* some further remarks on "Lychnoscopes," together with a description of some very curious examples in Herefordshire, never yet, he believes, noticed.

We beg to apologise for any delays which may have occurred in noticing books, and acknowledging communications, on account of the sudden illness of the ordinary editor.

We have been honoured by a present of the handbills of the Vegetarian Society. We beg leave to have it understood that we are not in connection with Punch, nor do we profess to deal with idiosyncratic religionisms. The old Egyptians, however, worshipped the onion, and if the society in question have any intention of reviving the worship, and erecting a temple to their deity, the criticism of the plans and arrangements might, as a favour, be brought within the scope of the *Ecclesiologist*.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXIV.—OCTOBER, 1849.

(NEW SERIES, NO. XXXVIII.)

CHAPTERS ON STAINED GLASS.—No. II. WARRINGTON
AND WINSTON.

1. *The History of Stained Glass, from the earliest period of the art to the present time, illustrated by coloured examples of entire windows in the various styles.* By WILLIAM WARRINGTON. Folio. London: Published for the Author. 1848.
2. *An Introduction to the Study of Painted Glass. With Remarks on Modern Glass Painting.* By CHARLES WINSTON, Esq. Oxford: J. H. Parker. 1849.

THE title of Mr. Warrington's book leads to the loftiest anticipations: the whole cycle of glass painting and every phase of it illustrated by "entire windows". The promise is sufficiently large: its fulfilment is unique. It is as though an academic were to publish Lectures on Classical Poetry, illustrating the Augustan age by a choice selection from the fifth form exercises of Eton. Even this parallel hardly does credit to Mr. Warrington's view of history: to vindicate a theory of the tragic senarius by copious extracts from the unsuccessful exercises sent in for the Porson Prize more aptly reproduces this gentleman's hardy contempt for his title-page and for common sense. Our literary glazier proves what twelfth century glass is by depicting choice specimens from "Bromley S. Leonard, Stepney S. Peter, and Brompton Holy Trinity, designed and executed by W. Warrington, Esq.," in the year of grace 1841. And if we seek to know how Tudor artists painted glass, Mr. Warrington courteously points to his own rejected "design for some of the windows of the House of Lords." We ask for mediæval facts: and we are put off with nineteenth century competition-sketches. We think this hardly fair: if Mr. Warrington wished to put forth the

largest and most expensive advertisement upon record, there is no need to dub it a "History" of the past. The late Mr. Joseph Milner certainly was pleased to call his sectarian lectures on modern Evangelicalism the History of the Church; but art has yet been free from this astute charlatanerie. Unless this puff indirect is exposed, we shall have Mr. Landseer engraving his canine comedies under the title of a History of Oil Painting; and if Mr. Warrington is right, Flaxman was wrong in illustrating his famous lectures by Apollos, Niobes, and Laocoons, when his own Mercury and Pandora would have been *the* case in point. To be sure Mr. Warrington has conferred a boon upon untravelled dilettanteism: if we want to study Chartres, and Sens, and Bourges, we have only to take a cab to "Berkeley Street West," and Mr. Warrington's word for the rest: and though it requires a poet's magic aid to see

Bright volumes of vapour through Lothbury glide,
And a river to flow through the vale of Cheapside,—

Mr. Warrington's bold enchantment can more than reproduce S. Denis somewhere in the classic haunts of Mile End, and the corona of Canterbury glitters with even more than its native radiance in the dingiest of suburbs at the back of the London Hospital.

In other words Mr. Warrington shows what Glass Painting *was* by publishing an elaborate catalogue of the commissions which he has, and has not, been honoured with during the last ten years; and he glorifies the immortal past by a delicate hint about "Church windows executed in the various styles by W. W." The first Anglican Bishop in Jerusalem used to commence his Hebrew course at King's College, by hawking round his class his Preliminary Lecture at "eighteen pesh": and Mr. Warrington makes a disquisition upon the Abbé Suger the occasion of modestly presenting his card with a quiet hint that he, "W. W.," can do something more than theorise upon his subject. Purchasers to be sure may not be always so accommodating to Mr. Warrington's theory of illustrating mediæval design by advertising himself: and if any like ourselves have purchased this enormous folio with the hope that it might perhaps contain pictures of what does exist at Canterbury or York, it is to such but a questionable consolation to find only drawings of what the present Deans of Chichester and Ely did not think proper to put up in their respective churches.

Of a book got together upon this lofty estimate of Christian art, and this delicate appreciation of the compiler's own merits, it were hardly needful to say that its execution is quite equal to its purpose. Mr. Warrington, after dedicating to his Sovereign in an auto-lithograph this "the first production of the British press on the mediæval art of Glass Painting," hints a hope that "its literary portion, his sole and unassisted production, may be viewed with critical indulgence." We will be as indulgent as the consideration of our wasted guineas permits: but Mr. Warrington must pardon us if he remembers, as we do to our cost, the amount of his bill.

Mr. Warrington commences from Leda's egg. Glass was known to the Greeks. It was so: but we regret to assure Mr. Warrington that his first authority from Aristophanes fails him. Strepsiades is not talking of a

burning glass; but of a natural substance: as Socrates, unhappily for Mr. Warrington,—or rather for the authority from whom Mr. Warrington has borrowed it,—explains the observation:

τὴν λίθον
ταύτην ἑώρακας, τὴν καλὴν, τὴν διαφανῆ,
ἀφ' ἧς τὸ πῦρ ἄπτουσι; ΣΩ. τὴν ὕαλον λέγεις;
ΣΤΡΕ. ἔγωγε.

Nubes, 756—759.

Crystal, as clear as words can make it: though we are far from saying that the art of glass-making was unknown at that period. The next citation from Pliny (of course we have also the old story about the kettle and sand) alludes to talc. And Fernandus Imperatus—an authority with whom we only claim to have an acquaintance exactly as profound and intimate as Mr. Warrington's—is plainly speaking of beryl, which all the furnaces in the world will never turn into glass.

Another piece of learning we prefer to give in Mr. Warrington's own words. "It is related by Philon, a Jew, that an interview took place between the dreadful Caligula and some Christians, at a time when he was giving instructions to some artists who were embellishing his palaces of Macena and Lamia. The Emperor constantly and pettishly interrupted the discourse during the audience, ordering the artists that the windows of coloured glass should be surrounded with a border of white glass to heighten the light; also to construct a casement to let off the condensed air. (*Les Œuvres de Philon*, translated from the Greek by Pierre Bellie.)" We cannot say how M. Bellie translated "Philon, a Jew," or what are Mr. Warrington's qualifications to translate M. Bellie. But between them they have made a pretty mess of it. Caligula's "palaces of Macena and Lamia"—which, doubtless, Mr. Warrington took for the Schönbrunn or Escorial of that respectable sovereign—are a villa in the Esquiline gardens of one Mæcenas, and the contiguous one of Æmilius Lamia. The "interview with some Christians" was an audience granted to the Alexandrian Jews, with Philo at their head: and we are sorry to dispose of this venerable authority for "coloured windows with a border of white glass," the "casement" included: the naked Greek being *προστίττει τὰς ἐν κύκλῳ θυρίδας ἀναληφθῆναι τοῖς ὑάλῳ λευκῇ διαφανέσι παραπλησίως λίθοις, οὗ τὸ μὲν φῶς οὐκ ἐμποδίζουσιν, ἄνεμόν δὲ εἰργονοὶ καὶ τὸν ἀφ' ἡλίου φλογμόν*. "He orders the windows all round to be glazed with the transparent stone [glass, if Mr. Warrington likes] like white crystal, which does not hinder the light, but keeps out the wind and sun." (*Phil. Jud. de legatione ad Caium*.) "Coloured glass, white borders, and the ventilating casements," all are in Mr. Warrington's fervid imagination: they have as much existence as Caligula's "palace of Macena," or "Isodorus," whom we hear of presently. We can assure Mr. Warrington that Greek and Latin is a very awkward thing, and that he is much more likely to cut his fingers at this work than in his own shop.

We have not space to follow Mr. Warrington through all his blunders and ignorance in the literary part of his work. We cannot now transcribe his version (p. 14,) of the Abbé Suger's account of the inscriptions

in the windows of S. Denis ; in which ex. grat. we have the following choice hexameter :

Tollis agendo de furfure, Paule, farinam :

—*molam* omitted. Quod Moysen velat, "that which veils Moses," instead of Quod Moyses velat, "that which Moses veils." Mr. Warrington might at least have followed MM. Martin and Cahier, who in the glorious *Monographie de la Cathédrale de Bourges*, p. 122, give the inscription of course correctly. And in his catalogue of glass painters, of John le Pot we are informed, that "he excelled in the *graiselle*"; and lest we should be thought captious in remarking upon a mere misprint, the next line or two speaks of somebody else as excelling "principally in *graiselles*."

At first sight it might seem that this latter portion of Mr. Warrington's work, his "Biographical Notices of Glass Painters," were the most valuable portion of his work. And it is so. But there is not a word of acknowledgment to Dallaway and Langlois and Le Vieil, from whom it is taken; and with an unfortunate proclivity to error, Mr. Warrington, when original, is generally incorrect. For example: Joshua Price, the artist—for such he really was—of the east window of S. Andrew's, Holborn, a work unequalled—unequalled, that is in the eighteenth century, especially in its use of pot-metal glass*—is not even mentioned; and his work at Magdalen, the two east windows, is incorrectly given to his nephew, Price the younger. The error is Langlois': but Mr. Warrington simply transcribes. Mr. Warrington does not appear to be aware that there were two Van Linges; and one Greenbury, who is said in 1635 to have executed the heavy sepia figures in Magdalen Chapel, ought to have been noticed.

Before this publication, Mr. Warrington was known chiefly as a great practitioner in the dirty school of glass painting: if he did not invent, he largely adopted, the nauseous practice of antiquating; he was the representative of the most servile section of the archæologists; he was remarkable only as a simple copyist, who exaggerated every defect of ancient work. He now shows that he is incapable of understanding even his own imitations of old work; he is in the predicament of a certain writer of a be-puffed Introduction to the study of the Bible, of whom, when he came to be ordained, the examining chaplain pronounced that he did not understand his own book of extracts. He seems to think that so that certain ancient panels are transcribed, a window must be correct; arrangement, symbolism, teaching, must take care of themselves. What, for example, should be said of an artist, who paints a medallion window, of which the subjects fall into such a perspicuous order as the following? We are obliged to employ a diagram, being utterly incapable of knowing where to begin.

* This window, together with the stone altar, and the whole decorations of the sanctuary, form an extremely valuable memorial of the maligned Sacheverell to whom they are due, and who is buried below the altar. The writer of these lines cannot overrate the actual value of the influence, even to the extent of inculcating principles, which a constant familiarity with this most impressive sanctuary exercised upon his own early years.

The Angelic Song to the Shepherds.	The Presentation in the Temple.	The Raising of the Widow's Son.	S. Peter on the Sea.
The Transfigu- ration.	Our LORD with Mary and Martha.	Blessing Little Children.	Washing the Dis- ciples' Feet.
The Agony.	The Ecce Homo.	Incredulity of S. Thomas.	The Ascension.

This is Christ-church, Coseley. The arrangement is of course that of our own pages, from left to right in successive horizontal lines: precisely *the* arrangement for which there is no authority. The lucid order of Bishopstone church is equally noticeable.

Adoration of the Magi.	The Descent of the HOLY GHOST.	The Agony.
The Healing of Malchus.	The Crucifixion.	The Last Supper.
	The Baptism.	

Braxted presents the following puzzle:

The Agony.	The Ascension.	Pilate washing his Hands.
The Baptism.	The Crucifixion.	The Last Supper.
The Nativity.	The Bearing the Cross.	Adoration of the Magi.

We can assure Mr. Warrington that mediæval artists really did arrange their subjects in order; and that the most usual way* was to begin at the bottom, and, in a series of lights, at the left hand corner. Neither are we aware of any authority for twisting the sacred Alpha and Omega into a cypher, by which arrangement the last character stands thus \cap (Snettisham church.)

There is one positive value in Mr. Warrington's book, for which we feel that we owe him a measure of gratitude. It is that it presents to us in a compendious form most of the practical mistakes, æsthetic as well as artistic, of design as well as of execution, into which *all* the modern English glass painters fall. We have long wished to allude to them.

1. Their poverty of invention. It is not copying a certain number of subjects from ancient examples, and arranging them, without any

* We say most usual, because in a recent number of the *Ecclæsiologist* mention was made of "the *universal precedent* of beginning subjects at the bottom." This was an overstatement. Mr. Scott—we were criticising Mr. O'Connor's window at Hoxton—has pointed out to us that in the great work on Bourges, the authors only speak of this arrangement as "une marche assez ordinaire aux vitraux," p. 2, (cf p. 220 and 189, note 4,) and he has shown us that in the windows of the Good Samaritan, and that containing the Acts of Lazarus at Bourges, the subjects commence from the top; while in the great window of the Passion at Chartres, the very arrangement which we demurred to at Hoxton, the Crucifixion above the Entombment, actually occurs in the same relative order. Sometimes too when the chief medallions commenced at the top, the subordinate ones were arranged from the bottom; and *vice versâ*.

arrangement, in a window, which reproduces ancient art and feeling. An ancient subject-window was a whole: it had something of epic completeness; it had a beginning, middle, and end. Either it represented a complete cycle, such as the Fifteen Days of Judgment, or the Acts of Creation; or a distinct theological scheme, such as the Creed, or the Te Deum; or the Acts of a Saint, from birth to martyrdom, as of S. Thomas, or S. Nicolas; or a parable, like the Good Samaritan, or Dives and Lazarus; or a perfect symbolical history—for example, that of our LORD in the Apocalypse; or a detached narrative in Holy Scripture, as detailed in the life of Joseph, or Elijah; or again, there was a series of types and antitypes, antithetic or antistrophic—scenes of the law prominent and illustrated in subordinate subjects by their fulfilment in the Gospel—or facts of the Church in large subjects, with groups of their several anticipations in the older dispensation. A work of art always had some subtle connection of subjects. Hesiod when he describes the shield of Hercules—Homer when he pictures the subjects engraved by divine art on that of Achilles, links all the scenes together by a certain measured balance or connection: this harmony of similarity or opposition is a recognized principle of art, sacred and profane.* In our own days, on the contrary, the "selection of a subject" is left ordinarily to the parson's wife, or to a committee of taste of young ladies who pitch upon those parts of the sacred narrative which they think would look pretty, or of which they can find pretty engravings. Thus to take Mr. Warrington's very first composition of subjects in medallion. It is a memorial window to Canon Thurlow, and consists of two subjects: they are these highly appropriate and deeply symbolical ones; the Presentation of our LORD in the Temple, and the Good Samaritan. The Transfiguration and Resurrection, which occur subsequently in another window, are not subjects which ancient feeling would have grouped together: they fail in parallelism, and are too similar in artistic *ordonnance*.

2. The misapplication of canopies to subjects: a mistake which others than Mr. Warrington commit. Resolved into its original meaning a canopy is a mere defence of a statue from weather: a figure and canopy from the very nature of the case is isolated. When transferred to wall-painting, or to glass, the subject necessarily becomes merely idealized and conventional: it passes out of the range of the historical and of plain fact. It does not depict or narrate an event as it happened, it merely gives an abstract, severe, approximate figure of a single person. A figure is canopied because a figure may be understood as fixed, motionless, planted in serene and solitary dignity in a solitary niche. Hence, at the same time, the necessity of preserving a calm dignified *posé*:

* The Abbey church of Great Malvern formerly possessed a series of windows of very complete parallelism. A full account of this glass is in the *Antiquarian Repertory*, vol. ii. p. 376. The windows of King's college chapel are of a strict parallelism, each giving type and anti-type: a fact which, although so obvious that a child might grasp it, has, however, been overlooked in the wretched half-window which has recently been put up by a Mr. Hedgland. The late glass at Fairford also presents a complete system, and a curious one: e. g., in the south clerestory of the nave are the Martyrs; on the north, opposite them, their persecutors, a grim and horrible rank of pagans.

gesture or violent action is inconsistent with a canopy, because a man cannot throw his arms about in a stiff narrow sentry-box. Two figures under one canopy, which Mr. Warrington gives us at S. Thomas, Winchester, are equivalent to the two Kings of Brentford, smelling at one nosegay. At Hadley, near Barnet, Mr. Warrington employs three single canopies: under No. 1 are S. Peter and S. John talking and walking towards the Holy Sepulchre: under No. 2 are grouped the Sepulchre, two watchers, and an angel: under No. 3 are the two Marys, walking and talking to match No. 1. At Killamarsh, the scene of the Agony in the garden, with its several figures, is also represented in tabernacle and canopy work. A signal instance of this mistake, though not the fault of the artist, occurs in Mr. Willement's east window of S. Augustine's college chapel; in other respects, one of the best of modern English windows. It is of five lights: the three central ones comprising groups; the two extreme lights have figures, and yet all are ranged under similar canopies. The effect of the single figures being on a scale so much larger than those of the groups, is not only unpleasant but palpably wrong. It destroys that *convergence* which should characterise a window of an uneven number of lights, and commits that capital fault in composition, a depressed centre, with overtopping wings or flanks.

3. Closely connected with this inadequate perception of the principles of ancient, or indeed any, art, is the ignorant use of the sacred form, unhappily called the *Vesica Piscis*. This is nothing but an elongated aureola: i.e. "a glory," as it used to be called, closing round and adapted to the shape of the body: and which most fittingly might be restricted to the Glorified and Sacred Form of our Lord in His Humanity. It represents the light issuing from Him Who is the Light. To use it as a mere pretty figure—which it is not—is not only simply irreverent, but absurd. This is Mr. Warrington's treatment of it. To place the group of two figures, &c., in the Baptism, in a *Vesica* at Trinity church, Brompton, is silly enough; but in the design for Ely, not only is S. Etheldreda thus aureolized, but an ingenious design of two *vesicæ* interlaced within a single one, gives Mr. Warrington the opportunity of placing twenty-two coats of arms, and six devices, much resembling bottle brushes, each within this most sacred outline. So utterly has Mr. Warrington missed the idea of this conventional form, that while at Brompton he uses it seven times, and never once for what alone it is applicable—for a single figure—in six of these instances it actually encloses a circle, and the circle encloses something else, and this something else is a whole group of several figures.

4. This leads us to another observation; which is the extreme vulgarization of sacred objects at which we are fast arriving. Most of our modern painted windows look unhappily like their designers' pattern book. Having got hold of a good thing, it seems as if they could never give us too much of it. Is there a little loop in the tracery? An *Agnus Dei* is sure to go in: the slightest blank is blocked up with A or Ω, (so fond is Mr. Warrington of this, that in his Ely design he represents the Ω upside down, which seems, with an instance already quoted, to show that he views this as its normal form;) and one actually dreads

any spaces which, by any accident, can admit of "the Evangelistic symbols." Almost every new window seems to us an elaborate attempt to show off everything in the way of Christian emblem of which the painter ever heard. Mr. Warrington favours us with twenty-two or twenty-three church-windows; nine of them have the four evangelistic symbols; thrice are the emblems of the Passion repeated; the *Agnus Dei* occurs six times; a well-known (but somewhat rare) symbol of the Trinity "*Pater non est, &c.*," five times; while it is a relief to be let off with only two "pelicans," and eight "sacred monograms," as the catalogues have it. We wish that people, planners and orderers of windows, would be a little less profuse on the one hand, or a little less imperious on the other. It is quite a comfort to meet with a window, or a wall-painting, now-a-days, which aims at only being ornamental; it is only a sickly prettiness and affectation of an effeminate cast of mind, which requires every common decoration, every bit of binding, or inch of carving, to bear the same set of common-place scraps of "religious allusion" repeated. This is neither religion nor religious art. An old binding—an old window—an old pavement—an old illumination—an old hanging—an old vestment—how very seldom indeed did these seek to be other than mere ornament. We doubt whether the evangelistic symbols, the most hackneyed of our so-called decorations, occur once either in MM. Martin and Cahier, or in Lasteyrie. They never occur in an old window where they are certain to be found in a modern one: that is to fill up corners or holes for the mere sake of putting in something thought to be nice-looking.

5. We have to inquire, too, whether it is right to represent our Lord standing, as it were, a Saint among saints, and only conspicuous by the cruciferous aureola. We are not in a position to say that there is no ancient authority for this mode of representation; we are aware of some, and we are equally disposed to object to such. We say it distinctly, that the only reverential mode of representing our Lord now—apart that is from any historical picture of the sacred events during His Incarnation—apart, too, from a devotional representation, such as a crucifix, or a symbolical one, such as the *Pastor Bonus*—is in His Majesty crowned and enthroned. Mr. O'Connor's west window at Eton—besides containing quite a pattern-card of common-place monograms and emblems, and all that we have objected to as to the erroneous use of canopies—seems a case of this mistake, in which the centre light is occupied with an extravagant and gigantic figure of our Lord standing in the act of benediction, or threatening, for so it looks in a lithograph which we have seen. Mr. Wailes and Mr. Nixon also represent our Lord standing. In the new east window of S. Paul's, Shadwell, by Messrs. Ward and Nixon, our Blessed Lord sitting occupies the central light, the side lights being filled with Apostles standing. So far so good; but, unhappily, the throne is not made prominent, as it should be; nor is the central figure sufficiently elevated; so that it has simply the aspect of a standing figure of stunted proportions. Perhaps this result was unavoidable from following the Byzantine type, which is often marred by this very defect.

Mr. Warrington, at Coseley, represents our Lord standing in the

head of a traceried window, where obviously there should have been a Majesty. At S. Mary's, Truro, in a five-light window, Our Lord stands with two Apostles on each side, all under canopies of exactly the same height and design. So at Deane, in a large figure and canopy window, also by Mr. Warrington, Our Lord is undistinguishable, standing in the midst of thirteen or fourteen saints. We are under the dispensation of the Kingdom: the Church therefore delights to think of her great Head in His Royalty on His throne: a figure of Our Lord standing, as a preacher, suits the prophetic aspect of His preparatory ministry, not the kingly one of His ascended and triumphant exaltation. Even in such a work of art as the golden *tabula*, or frontal, which formerly adorned the cathedral of Basle, and which is figured in the *Archæologia*, Vol. XXX, where our Lord is represented standing under an arch, with the three Archangels and S. Benedict ranged on each side, we may reasonably demur to the authority of the eleventh century, or of Byzantine art. Our Lord ought never to be represented in a four, or two, light window, in which His figure cannot occupy a central space. Mr. Wailes was compelled to make this mistake in the monumental window to Bishop Shuttleworth at Chichester.

There are, however, two windows in Mr. Warrington's collection, which we should except from the general condemnation which we have been obliged to pass upon this gentleman's work, were we to trust to his picture-book only. One is the large window at S. Chad's, (the Roman Catholic church) at Birmingham, which is good, because it is a mere canopy and figure window, with careful drawing, and no attempt at finery and allusion. Indeed, did not its appearance in this place at once dispose of the supposition, we should have thought that the drawing was Mr. Pugin's, and the glass work alone Mr. Warrington's. In execution, however, it unhappily turns out to be as spotty and smudgy as any that its burner ever performed.* The other seems to be a very clever imitation at Braxted, of a well-known window at Strasburg, and of those of S. Neot's. The style is late in the fifteenth century, if not later; and the mixture of white glass looks happy in the "litho-chromograph": though for so small a window we think the scale ineffective. As we have not seen it, however, we pronounce no judgment. The Heraldic window presented in competition by Mr. Warrington for the Parliament House, though of a low style, seems equivalent to it; and is quite as good as those which it, carefully enough, imitates.

Indeed, we have, on the whole, much occasion to regret the publication of Mr. Warrington's work: it is not only discreditable to the moral character of English artists, but its mechanical execution, supposing the

* As our readers probably know, the alliance between Mr. Pugin and Mr. Warrington was soon supplanted by one with Mr. Wailes, which has in its turn given place to a formal co-operation, (we desire to avoid the more expressive shop-word partnership,) between Mr. Pugin and Mr. Hardman; all the cartoons for Mr. Hardman's glass being prepared in Mr. Pugin's studio. In purity of drawing their glass exceeds anything which has yet been produced in England. But Mr. Hardman's colours are frequently very defective. Many of those in the House of Lords seem actually washed out. This mistake arises from the attempt to acquire transparency by a general washiness of tint, in place of a bold employment of *grisaille* balanced by strongly expressed colours in vigorous contrast.

prints to possess, what they have not, any intrinsic value, reflects but little credit upon English art. The illustrations, especially by the side of the bright and brilliant Monographs, of Bourges, and of Tours, or even in comparison with M. Lasteyrie's work, (ill and incorrectly as it is drawn,) are contemptible. They are, like the originals, as dull and heavy, and coarse, and dingy, and spotted as oil-cloth, which they much resemble. Coloured lithography has great capacities—even in England Mr. Pugin has shown this; but most certainly Mr. Warrington and his coadjutors do not know how to bring them out; and it is a matter of great regret to ourselves that "the first English production on painted glass" should, both in the way of principle, execution, and purpose, be so miserable and unsatisfactory as Mr. Warrington's. However sharp as a specimen of a certain questionable art of literature, it is something worse than questionable as a contribution to the literature of art.

We are glad to be relieved from the necessity of pursuing further this distasteful duty of condemning so strongly a book of such pretensions, by some considerations on the general subject which suggest themselves in connection with Mr. Winston's labours on the principles of glass painting. We own at once to a growing impression that the revival of glass painting has hitherto failed from a fundamental misconception of its scope. Too much and too little have alike been required of it, and chiefly because it has been considered an end and a complete art in itself. Glass painting is not this: it is merely instrumental. Strictly, it is only an application of the general principle of ornament: it is but a mere variety of the imitative art, simply fettered by its peculiar material. It is an application of ornament to an accident of a building. Windows themselves are an accident: they are not necessary, that is, not constructively fundamentally necessary to a complete religious building. Hence, among other objections to an architectural nomenclature such as Mr. Rickman's, founded chiefly upon window tracery, is the cardinal one that it treats a very subordinate and accidental detail as fundamental. The force and purpose of windows themselves as an integral of Christian art being thus exaggerated, it is not a matter of surprise that the mode of decorating them, i. e., that glass painting itself, should also have suffered from a corresponding over-statement. That glass painting has been, as a fact, our only recent mode of obtaining any decoration, is likely to prove fatal to its legitimate sphere. A painted window without any other decoration, is but a pretty blot and patch. Glass painting must relieve and be relieved. A gorgeous window stuck into a white wall, or cropping out in lumps of colour amid a maze of dead stone tracery, is and must be an artistic failure.

When our old churches were all filled with glowing glass, we must remember that the walls glowed too; that boss and capital, cornice and shaft, were alive with gilding and pictures; that the walls sparkled with diaper, or better still, with fresco; that vestments and hangings were rich with bright velvet and silk, and cloth of gold; that plate glittered with gems, and that artificial light was scarcely ever absent from the scene. An artist must feel this. To recur to an example already adduced:—even an eighteenth century artist, such as Price, when he

filled the east windows of S. Andrew's, Holborn, with painted glass, covered the sanctuary with mock marbles, pictures, and gilding. That something of the same true feeling has been revived, the recent polychromatic decorations at S. James's, Piccadilly, by Mr. Wailes, and at Christ church, Hoxton, are promising indications; but they are exceptions to Puritanical whitewash which still survives in cathedrals which are being filled with painted windows.

Hence the complete unsuitableness of copying with Mr. Warrington and the antiquarians the distorted and offensive mannerisms of the thirteenth or fourteenth century. Defects in drawing, and all the hard conventionalisms of an inferior artist, attracted but little prominence when they were subdued and softened by the masses of ornamentation around them. Hands like a bunch of carrots—hair something uglier than a rope mat—water elegantly reproduced by the heraldic wavy—and clouds literally nebuly—upon which Mr. Warrington dwells with delight, and so elaborately reproduces—were one thing at old Durham Abbey, and another say in S. George's, Camberwell. We would indeed dispute the fact that all ancient glass painting was of the detestable school which Mr. Warrington and his compeers have sought to revive. Thirteenth-century glass has been unfortunately judged by its most untoward examples. The remains of the thirteenth-century glass at Canterbury—whole windows at Sens and Chartres—display drawing as accurate and classically correct as that of the purest ages of art. Mr. Winston—unconsciously, we believe—has contributed not a little to the mistake, that early glass was, from the nature of the case, bad in drawing. Let any one, for example, compare the atrocious caricature which Mr. Winston's second plate (*Inquiry, &c.*, Vol. II.) presents as *the* specimen of "the second quarter of the thirteenth century" with what we know to have been contemporaneous glass, figured by MM. Cahier and Martin—say with the Good Samaritan window at Sens, of which M. Cahier says with no less truth than eloquence, "*Le Samaritain de Sens me paraît être un chef-d'œuvre entre des chef-d'œuvres, c'est-à-dire que je le tiens pour un des plus admirables vitraux d'une cathédrale, où presque tous sont merveilleux, au moins par quelque endroit. Je ne parle pas de l'ornementation, parce qu'à Sens elle est ordinairement du plus grande style, qui se puisse rencontrer (j'ai presque dit imaginer :) mais l'habileté du dessein dans l'exécution des figures semble y atteindre la perfection de la statuaire contemporaine.*"* So that, admitting it to be true that mediæval glass has abundant examples of vile drawing, it is equally certain that it furnishes precedents of strictly classical purity.

And if in this way glass painting has suffered, because it has ignorantly been thought necessary to its success to reproduce only the prentice work of mediæval bunglers; on the other hand, its actual value has been injured by extending its range towards results in artistic effect, of which its material alone renders it incapable, and to which it ought never, as a mere branch of ornament, to aim. The former is Mr. Warrington's error: the latter, if it should prevail, is that of the "new

* *Monographie, &c.*, p. 192.

school," which thinks "that the Raising of Lazarus by Sebastian del Piombo, would form, with a little modification, a good design for a glass painting."* We humbly take leave to suggest, if such a picture is needed in a church, let the east window be blocked up, and let it, or its copy, be inserted by all means: but we do say that a window is not its place. Such a design is as utterly unsuitable for glass, as it is for metal or marble. Glass must be contented with a humbler range: leading is fatal to aerial perspective, and to anything but severity and stiffness in outline. Surely the ill success which has attended the reproduction in glass of Rubens' Descent from the Cross at S. Bride's, Fleet-street, is a sufficient warning.

Upon this view rests our chief objection to Mr. Winston's labours. We fully appreciate his most praiseworthy endeavours to become, and to make us, acquainted with the technical details of the art of glass-painting: he has done vast service by his skilful criticism and classification of the different styles: in that rare acquisition of pronouncing with certainty the age of glass from its texture and the peculiarities in shading, leading, and the like, he stands unrivalled. But we have the greatest apprehensions lest the Future of glass painting should adopt Mr. Winston's misty canons for its coming development. Indeed, the only way in which we can understand what Mr. Winston really does recommend, is by examining the works of those artificers—and they are very few—whom he delights to honour. He approves, by way of example, of Messrs. Ward and Nixon's new windows in the transept at Westminster. If this be a good work of art even, then are we fundamentally at issue with Mr. Winston on principles. We have antecedent objections: it is not the right sort of design for those particular windows, which are incapable, from their size and shape, of anything more pictorial than ornament, or, at the furthest, than single figures. As it is, the narrow lancets squeeze up all the groups into a preternatural and ghastly elongation: giving precisely that general effect which one's face obtains when viewed in a spoon long-ways. But, further than this: were the windows as wide as those of old Romanesque—were they as patent as those of modern S. Paul's—is this the ideal style of glass painting? We say nothing of the mechanical and material defects under which these lights labour—so serious, that it is said that they were obliged to be lined with thick glass—that is, were artificially opaqued—before they would show any colour at all. But, further than this: where are the "gem-like sparkling" effects—the "silvery brilliancy"—the "strong and transparent shadows," which, and with entire truth, are deemed by Mr. Winston essential to the effect of a good window? In tone this window has the flatness of fresco: it is certainly semi-opaque; and in brilliancy it about equals that of oiled muslin. We admit the difficulties of the situation: a band of colour to run horizontally across a dirty, smoke-coloured stone-wall, and deep set behind a dark and frowning arcade, relieved by no single speck of gilding or colour, could not but have a patchy and broken effect. But this will not account for its absolute deadness.

Mr. Winston thinks the perfection of glass painting must be sought

* Winston's Inquiry, p. 241, note 7.

for in an advancement of Cinque-cento; that is, if we understand him aright, from an eulogium passed upon this artist, Mr. Clutterbuck (it would appear) possesses many of the qualifications necessary for the coming man. We have had an opportunity of seeing a recent work of Mr. Clutterbuck at S. Luke's, Old Street, which is what Mr. Winston wants, an exact taking up of the Cinque-cento style. It begins where solid glass painting leaves off, it does not dispense with enamel painting, and it fairly enough represents what we may reasonably conclude the sixteenth century artists might have naturally expanded into. That the imitation of this style is perfect few will deny: the more perfect perhaps because from some most extraordinary blunder in taking the dimensions of the window the picture was painted much too large for its place, and it has been cut down through the figures in every direction. The subject is the Crucifixion, and the mode of treatment is Flemish: the heavy drawing and coarse literal fidelity of the successors of Vandyke are very carefully and successfully caught. The figures are many and large; a great white horse and a crowd occurs; but of symbolical allusion, and mystery, and devotional effect, there is not a trace. It suggests nothing but a disagreeable noisy scene, full of rough people. In the way of practical value, therefore, revived Cinque-cento, judging from this specimen, to be true to its historical and actual relations, must not only be deficient in, but must absolutely eschew, any attempt at a didactic effect. And in the way of a mere work of art—perhaps the only aspect in which, judging from the character of Mr. Winston's somewhat cold and critical estimate of the whole subject, he means us to regard it; a revival of the Cinque-cento to our own minds presents only an unnatural attempt to transfer to glass some of the unattainable properties of oil painting.

What chapter, then, should we be prepared with as a substitute for Mr. Winston's "on the selection of a style?" Are we to be reckoned as mere devotees of the mosaic-pattern system? By no means. We think one of the blindest errors of the day is the application of medallions to windows utterly unsuitable to them. The styles, as they are called, of glass painting, are entirely dependent upon the size of the lights. The consideration of this fact alone will show that even in its best days glass painting only aimed at being part of a system of ornament. It adapted itself implicitly to the windows of the different periods of art. It rose or fell according to the changes of the mere mechanical forms of the window. In Romanesque—especially in such ample spaces as the broad plain lights of Canterbury—the mosaic and medallion window, the golden age of ancient glass painting, had, and had alone, space for its capabilities. The narrow lancets of First-Pointed, and the contracted lights of Middle-Pointed, were fatal to complex subjects: except in the rarer cases, rare at least in England, where a light exceeds three feet in breadth. Medallion windows lasted much longer on the continent in perfection, where they are frequent in Middle-Pointed art, because the lights were relatively broader than in England. It is quite useless to think of a medallion window unless the lights, whatever the date and style, exceed three feet in width. We are entirely at one with Mr. Winston in his earnest and vigorous condemnation of picture glass paintings, which at a short distance, either from

their feeble shadows, or their want of relief, but especially from their diminutive size, only look like patterns. Unless a medallion can be understood at a considerable distance its cost is money thrown away; a greater effect is gained by patterns than by subjects so delicate and minute as only to be visible at a few yards distance. This defect all glass painters of the present day fall into. We can hardly go into a new "Gothic" church without finding its First-Pointed lancets besprinkled with these toy-like medallions. Mr. Willement has done it at Christ-church, Broadway, Westminster; Mr. Wailes has done it at S. John's, South Hackney; Mr. Clutterbuck is executing some microscopic little groups at S. Matthew's, City Road; Mr. Warrington inserts the acts of S. Thomas in small wafers about twelve inches wide in S. Thomas', Stepney; Mr. O'Connor has executed works of exactly the same character. We may as well meet the difficulty at once: windows of good proportion, in the developed styles of Pointed art, are unfit for the best style of glass—the picture-mosaic: the size of the lights, except in very large churches, precludes it.

So that, as soon as glass painting was deprived of its broad Romanesque panels, it sunk into a mere style of ornament: like illumination and miniature it is henceforth decorative and nothing more. Figure and canopy windows, at the best, can hardly take rank as paintings. In Third-Pointed and Cinque-cento work, glass made an effort to recur to the influence which it had lost with the medallion style; but it was only by foregoing its nature, by violating its most fundamental laws. There is no glass of the last two periods which, to speak familiarly, does not show that it would be oil painting if it could. The finest glass of these periods, at King's College, Cambridge, at S. Margaret's, Westminster, at S. Gudule, Brussels, at S. Jacques, Liège, at S. Mary, Fairfield, are but specimens of ambitious and lofty failure. They not only do all that glass can do: but in actually doing something more, they fail.

So that, admitting as we are compelled to do, with Mr. Winston, "that the glass paintings which have been executed for churches within the last twenty years, with few exceptions, leave very great room for improvement,"* we may not, perhaps, quite agree with him as to the remedy. We acknowledge—though we apprehend this matter is slightly exaggerated by Mr. Winston—that the defective blowing of the ancient glass did give it a lively, sparkling appearance; whereas most of our modern glass looks very like a dead, smooth tessellation. We admit moreover, with this gentleman, that simply to copy the atrocious designs and grotesque attitudes of ancient work, which is Mr. Warrington's noblest ambition, is miserable work. It is so, however, for a higher reason than Mr. Winston assigns in refutation of this practice; because it is now irreligious and undevotional. But while we go to this extent, we say that a modification of the thirteenth century glass, where the lights are sufficiently large to admit of good-sized medallions, is what we want. Where this, from the size of the lights, is impossible, we must be content with patterns; for we hardly think Mr. Winston serious in his—however cautious—hint that he is prepared to admit of a design being

* Introduction, p. 27.

carried across a window independent of its monials;* unless at the same time he will admit that a basso-relief may be carried through an arcade independent of its shafts, which, whether mediæval or not, is barbarous and absurd. For all practical purposes surely a single light is a niche to whatever it bounds. And where we have space for medallion subjects, why should not the drawing be taken from the schools of Perugino and Pinturicchio, of Ghirlandaio, or of the first and best style of Raffaele himself?—not to mention Giotto; some of whose paintings in the Florence Gallery in architectural shapes might be reproduced, without any alteration of design, in painted glass, and one of which was actually copied at S. Augustine's.

Mr. Winston thinks that the "peculiar nature of modern glass presents an obstacle to the *complete* imitation of the ancient style." Perhaps: but it presents no obstacle to a very sufficient imitation, or developement, of it. If, which is perfectly true, the increased transparency and uniformity of tint, arising from more perfect blowing, in modern glass, has a tendency to confuse the colours, let this be remedied by strong out-lining, and in the case of the diapers and pattern background by a more plentiful use of white grounds than in ancient examples, to bring out the patterns more distinctly. Besides, we strongly suspect that much of the peculiar aspect of the ancient glass is attributable to time.

Mr. Winston reminds us that "no cleaning is able to deprive ancient glass of a certain date of its tone, richness, and gem-like appearance." This we entirely deny. The east window of Bristol, which is of Middle-Pointed date, has been lately cleaned, and it is neither better nor worse than Messrs. Wailes, or O'Connor, or Willement, would produce. *Rich* is just what it is not: the jewelled look is gone, and so it is in the King's College glass at Cambridge. Either, then, Mr. Winston must admit, what we suspect to be near the truth, that old glass does owe much of its charm to the ripening touch of rust and moss, or decomposition, or—which has a good deal to be said for it—that the Bristol window has been skinned. It may well look raw if it has been flayed—like the Rubens in the National Gallery. We believe that there is a cleaning which deprives ancient glass of its charms. It must be so if the glass actually decomposes; which is the case with the famous and precious thirteenth century glass at Canterbury.†

A revival, therefore, of the picture mosaic glass of the thirteenth

* It only wants another step to carry a design across a wall independent of the windows at all. Strictly speaking, it is an error to suppose that a window consists of so many lights; rather so many windows are combined by tracery and hood moulds into one arcade. A six-light window is six windows fused.

† We understood from the late (and sorry we are to use the word) M. Gèrente that these windows are actually in such a state that the substance of the glass may be scraped off with the finger nail to a considerable depth. Would that Canterbury had its Martin and Cahier before the subjects of its monograph cease to be! M. Gèrente during a recent visit to England in the beginning of the year had tracings of the most valuable subjects executed, with a view to such a work. We trust that his untimely death may not prevent its accomplishment. And this is the more necessary; for though all our Winstons, and Warringtons, and Willisies talk about this glass, none of them have described it, or identified it. As far as we can make out from a careful

century has nothing to fear—nay, has much to gain—from our own improved drawing. Its dangers from an inferior material we have disposed of: there only remains, therefore, the question where it is to be put. Only in such windows as can bear it; for, we repeat it, a width of less than a yard is fatal to a medallion. Old examples copied at a reduced scale, which most of Mr. Warrington's, and other modern, subjects are, are sure to fail. We can quite, therefore, go the length of thinking that perhaps the most suitable churches in which to revive the mosaic-medallion window are the Palladian churches of London. We are not at all aghast at the principle of Mr. Wailes' window in S. James', Piccadilly.* We sympathize with the taste of "the promoters of that curious *melange*, in selecting a nineteenth century design, with ornamental details, more resembling the Romanesque in character, in a church which is certainly not Romanesque, but purely and exclusively Palladian."† Surely Romanesque and Palladian are homogeneous deflections from classical art, and are not unreasonably interchangeable. The octagon ninth-century nave, for example, of Aix la Chapelle is decorated with wall-paintings of the *Renaissance* style of the seventeenth century. And in this wholly unsuitable? Nay, Mr. Winston refutes himself by anticipation. He tells us of "the S. Denys window resembling a Roman tessellated pavement."‡ And again he observes upon "the general resemblance of the Early English scroll-works to the antique,"§ a truth which the most cursory inspection of the *Monographie de Bourges*, or of Mr. Digby Wyatt's recent book on *Mediæval Mosaic*, or of Zahn's *Ornamente aller Klassischen Kunst-Epochen*, a work which has lately appeared at Berlin, with the common works on classical art, will abundantly show. In borders, in scrolls, in foliage, in tessellation, in arrangement and contrast of colour, there is hardly any thirteenth century system of decoration, which might not change places with pure classical ornament. Why then should not this style be especially suitable to the revived-classical of Wren, and Gibbs, and Hawksmoor? If we ever had the good fortune to be consulted about decorating S. Paul's, London, we should go rather to Sens and Bourges, to Chartres and Canterbury, to Rheims and Troyes, than to Mr. Winston and his favourite Cinque-cento.

Nor must we let the occasion pass for pleading, in the case of such windows as from the narrowness of the lights will not properly admit of medallions, for the occasional use of single figures under canopies.

investigation both of the windows themselves, and of M. Gérente's tracings, the actual windows do not at all agree with the subjects and inscriptions in Somner. There is reason to believe that what remains at Canterbury is fully equal to the very finest continental work both in design and execution; and M. Gérente thought that he could prove it to be by the very same artist as the unrivalled glass at Sens: an opinion in which M. le Père Martin coincides.

* Though we much regret that this gentleman should be so eclectic. He has recently put up a large window in a Palladian church at Daventry, which has every vice of which a window is capable. Flaunting and weak in colour, theatrical and bustling in style, with some of the unavoidable defects of ancient work exaggerated, such as the cold flat grey sky with palpable and intrusive leading, it has no redeeming feature.

† Winston's Inquiry, p. 274, note q.

‡ Inquiry, p. 37.

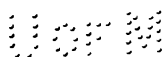
§ Ibid. p. 47, note d.

Nor, in spite of the anachronism, should we object to them in First-Pointed lancets. Large Middle-Pointed windows are unquestionably more effective, not with the whole space below the tracery ruled off into three or four tiers of figures, but with a single line of figures, surrounded by rich *grisaille*. We cannot but commend, in this respect, the single canopied figures in the broad single lancets at Kilndown,—that remarkable anticipation, nine years ago, of many of our later developements—commemorated in the first of these Chapters on Stained Glass. Their faults are, the want of severity and the forgetfulness of the precise requirements of glass as a material, which attach to the Munich glass generally. A single window, or even a single light, with a single figure, conveys an intelligible idea. It represents an artistic unity. A Jesse window only realizes this unity by a device which to our taste is too ingenious to bear much repetition. But single figures require an artist: they are not to be projected by machine-drawing; and S. Paul and S. Peter require a little more care than merely inter-changing their symbols and the tinctures of their respective vestments. In fact the very greatest trial to a glass painter is his single figures. Upon the whole then we have arrived at a rather uncomfortable conclusion:—that what we still most of all want is a glass-painter who shall be himself an artist: no mere copyist, no mere chemist for the tinctures, no mere executor of another's designs;—but an artist whose particular material is glass, as much as stone was to Nicola Pisano, or porcelain to Luca della Robbia. But a person so qualified is yet to be sought for. It was, we have no doubt, in despair of finding one among native artists, that the authorities at Canterbury and Ely and so many private persons were giving commissions to the lamented M. Gêrente. His decease has left a great void, which we shall not cease to deplore till it is supplied by a worthy successor; and we will not yet abandon the hope that our own country may be able to supply the artist whom we want.

THE LATE M. GERENTE.

WE are sure that our readers will share in the great regret with which we make the startling announcement, that since our last publication the first of modern glass painters has been called away, at the very moment when he seemed to have been raised up to carry out great things, not only in France but in England, and to take the place of a leader in the Ecclesiological movement. While we adore the inscrutable decrees of Providence, we may be allowed to devote a few lines to the memory of our departed friend.

We shall not attempt to give a regular memoir of him, but merely to leave on record some few incidents of our personal acquaintance with him, which seem to us most indicative of his character and talents. Suffice it, then, to say that at the time of his death Henry Thomas François Gêrente was only thirty-five years old, having been



born March 14, 1814. His father was a Frenchman, a wine-merchant; his mother a native of England, of a very respectable family; the eldest of his family, he entered the *Ecole de Medecine*, where he studied for four years, but could not overcome his repugnance for the practice of surgery, and wisely abandoned it for the more congenial pursuits of archæology and the fine arts.

In 1836 M. Gérente began to execute designs on wood for engraving, and continued to accumulate his most valuable artistic collection of specimens of ornamentation, chiefly of the middle ages and of the Renaissance. In 1841 he began to make cartoons for painted glass, which were executed at Choisy le Roi and elsewhere; and was declared in the Archæological Congress at Rheims to be the most proficient in mediæval glass painting. Some of the windows in Notre Dame de Bon Secours, near Rouen, are from his pencil; and two windows of his, giving the history of the Blessed Virgin in the style of the thirteenth century, the second and most important of which is placed in the church of Notre Dame de la Couture, at Le Mans, and was executed by M. Lusson of that city, have been published in the *Annales Archéologiques*. The Le Mans window was published in September, 1845, and has received a curious compliment by mistake from Mr. Winston, by being quoted by him in his *Hints on Glass Painting*, page 33, note *a*, along with a window in S. Germain l'Auxerrois at Paris, composed by MM. Lassus and Didron and figured in the same periodical, as specimens of French windows of the thirteenth century in company with the really old windows of Bourges and Rouen. After a time, however, finding how very unsatisfactory the results of this half-work were, M. Gérente determined to establish glass works for himself at Paris. The date of this important step in his life was the latter end of 1846. His characteristic energy carried him so successfully through this enterprise, that they had been barely established, when he carried off a prize which fixed his reputation as the first glass painter in his native country. In the course of the beautiful restoration of the Sainte Chapelle at Paris, its rich glass of the early days of Middle-Pointed was not neglected. Much of the old glass remained, but much had to be restored, and a competition of all the French glass painters was invited. Twenty-five candidates presented themselves, who were soon reduced to twelve, out of whom ten entered the final competition, which was anonymous and severe; comprising cartoons, specimens of glass in the style of the existing remains, samples of colour and leading, and an exact facsimile of a given portion of it. The judges, a miscellaneous body, including le Père Martin, M. Viollet Leduc, Count Lasteyrie, and Paul de la Roche, unanimously gave the prize to Gérente; the productions of the competition having been exhibited in Paris during the month of August, 1847. During the last fortnight of his life he was daily occupied in studying the old glass in the Sainte Chapelle.

It was about this period that we had first the pleasure of making his acquaintance. He had, during the whole course of his life, visited England at various times. One of these visits was paid in the autumn of 1847, when he was sent to Oxford by the then French government

to investigate a very valuable collection of drawings of architectural and monumental remains, which after having been made for the French Crown, had, in consequence of the Revolution of 1789, found its way into the Doucean Collection, now,—as all know, at Oxford, thanks to the discourtesy of a former public librarian of Cambridge. We did not see very much of him in our meeting of less than a whole day, which we principally spent in investigating some modern glass; but this short interview left a very strong impression upon us. We felt, albeit we had never seen half a square inch of his painted glass, that we had come across a man of real talent, taste, and knowledge—a glass painter such as we had long wished to meet with. His personal amiability also attracted us greatly to him. Not long after this he returned to France. Various circumstances conspired to make his Sainte Chapelle victory barren of any thing but honour to the successful candidate.* But the re-restoration of S. Denis, under the able direction of M. Viollet Leduc, procured him very interesting employment. The Revolution, of course, was a terrible blow to G rente as to all other artists. Wiser than some of his compeers, he did not swerve from Conservatism, and his exertions during the bloody days of June were very near costing him his life. He was actually planted against a wall by the Socialists, and their muskets directed against him, when his own ouvriers saved him. Once saved, he fought at the head of his men, (being a sub-lieutenant in the National Guard,) on the barricades in defence of order.

In the meanwhile he was becoming more peacefully known in England by the two very successful windows in the early style which he had painted for Ely, representing the histories of Joseph and of Moses, which are placed in the south transept. In the beginning of the present year the choice of the artist for the three new windows at Canterbury had to be made, and a letter was written to M. G rente asking if he would undertake the work if approved by the committee which directed the undertaking. In consequence he came over at the beginning of February, bringing with him a pupil whom he at once appointed to make tracings of the old glass in the cathedral, resolved not to begin the work without the amplest preparation. This carefulness he extended to an examination of the composition of the old glass. We may mention that M. G rente considered, by internal evidence, that the glass at Canterbury was made by the same artist who executed the old glass at Sens, (a curious fact, the choir of the cathedral having been built by a Sens architect,) and that the glass of these two churches was the finest of its epoch.

During this visit to England, which was prolonged considerably beyond the time which he had anticipated, G rente received numerous commissions, and among them the Canterbury windows. As a proof of the energetic carefulness with which he pursued his studies, we may give one anecdote. He paid a visit to Wells cathedral, not

* The work was, we hear, given to the manufactory of M. Lusson (for whom M. Steinhelt now draws), which came in second at the competition, as soon as the decease of M. G rente was known, and without giving his brother and successor an opportunity of putting in his claim.

intending to stop there. But among the windows he discovered one, a Radix Jesse, curious both for its symbolism, and for its being a very fine specimen, (though late) of Middle-Pointed glass, a style which he was of course led to study, especially since he had formed English connections; the leading French style being, as all ought to know, the earlier one. Fortunately a scaffolding happened to be temporarily fixed before the window; accordingly Gérente instantaneously procured such paper as he could in the city, and, falling to work with his own hands, succeeded after eight days of excessive toil in making a tracing of this valuable window, which will, we have reason to hope, be still found not to have been thrown away.

Gérente left England in early spring, not intending to return very soon. The ravages of cholera, however, in his own family and house, (fatal as they were to his father, to whom as to all his family he was devotedly attached,) led him unexpectedly to revisit England during the summer. With his usual activity he improved the occasion by hard assiduous work at the British Museum, where he was to have been found day after day making accurate copies of illuminations. It was during this visit that he received another commission, of no ordinary interest, the execution not merely of the glass, but also of mural and roof decorations of high artistic order, in a new church, upon which great pains were to have been bestowed. The last time we ever saw him was one day in the middle of July, in company with the architect, when the scheme was definitively arranged. We parted all full of buoyant hopes, and earnest-hearted imaginations of the successful termination of a work in which we all felt the deepest interest. Two days afterwards Gérente returned to France, and the next tidings we heard of him, before a month had elapsed, was the announcement that he had on the 6th of August departed, struck down in his turn by cholera, after an illness of ten hours. Frenchman in quickness, as well as in manners and appearance, as Gérente was, he showed his English descent by that solid good sense, and those business-like habits which characterise our island; and to this double descent we may, in no little degree, we believe, attribute his success in the art to which he had directed his energies, and in which he had already achieved such eminence. He was an artist, and he also was an iconographer, the branch of Ecclesiology in which England is perhaps the least advanced. The readiness with which he took in our architectural differences, which are on the other side the weak point of the French, (who, for example, as a rule greatly confuse late Middle-Pointed with Flamboyant, calling them both the style of the fifteenth century,) struck us forcibly. It would be doing injustice to Gérente to estimate him merely as a glass painter. This was of course his strong point, but he took great interest in the Ecclesiological movement in all its branches. As an instance, at the time of his death, he had left prepared for engraving numerous drawings of ancient iron work. We trust that the world may not be deprived of these; nor, to come nearer home, of the elaborate tracings of the Canterbury glass, which were executed under his direction.

"Too late and little known" as, humanly speaking, Henry Gérente

seemed to have been in England, we are confident that he has left his influence behind him. Had his life been spared, and had he been allowed to execute those works in our island, which formed the subjects of some of his latest thoughts, we make no scruple of expressing our belief that our English glass painters would have no longer felt it a matter of option to use more systematic efforts than they have hitherto done to perfect their productions. Should any of them unhappily, now that the danger may have apparently passed away, relapse into self-reproduction, or degenerate into mere manufacturers, we shall never fail to remind them, in the first instance, that there once lived a glass painter, who although gifted, beyond his brethren, with talent and with knowledge, yet continued, even after his reputation had been established, to devote long days to minute and laborious personal study, in order to do justice to his employers, and to further Christian art; and secondly, which may perhaps be a more practical argument, that although the founder of the house is dead, his drawings and his staff of workmen survive; and that his brother, M. Alfred G rente, has with most laudable energy abandoned his profession of sculptor, (no bad apprenticeship by the way for a draftsman of painted glass), and placed himself at the head of it. We most heartily and sincerely wish him success in his praiseworthy undertaking, which, as far as we can judge, he seems to have entered upon with a quiet determination and modest industry which promise the best results, and amply justify us in recommending him to those who are anxious to see Glass Painting handled as an art and not as a manufacture.*

COLONIAL CHURCH ARCHITECTURE.

CHAPTER XII.—CAPE TOWN.

WE have gathered the following interesting particulars of the ecclesiology of this diocese from the letters of a Correspondent :—

S. GEORGE'S, the present cathedral, is one of the most miserable specimens existing of Colonial taste. It stands finely, at the end of S. George's-street, (which, from the narrow windows and divided arrangement of the houses, has a formal but certain picturesque effect,) while the mountains tower up behind it. It is a mere parallelogram, with a western (if it be a western) tower, a kind of debased imitation of S. Pancras. The porch is very clumsy, even of its kind, and is plaistered, like the tower, to imitate stone. Within, the building has

* We are very glad to be able to record an instance of liberal conduct on Mr. Wailes's part, which we were much gratified to hear. A window which had been entrusted to M. H. G rente, was on his death transferred to Mr. Wailes; the latter hearing that M. A. G rente continued the works, and that its ornamentation was completed, resigned it to him in a handsome and complimentary manner.

a flat roof and cieling, and is lighted by large sash windows. The seats are the most offensive description of pews. The one gallery is at the same end with the altar; the font in front of the altar; the pulpit and reading-desk, very massy erections, are on each side of the altar rails. The cost of this building, including various repairs shortly after it was built, was from £18,000 to £20,000!

HOLY TRINITY is in builder's gothic:—it is a mere parallelogram, has no tower, and a roof of low pitch. It cost £7,000; and is of brick, but imitates stone.

This was the state of things in May, 1848. We are anxious to learn what improvements the Bishop has since been enabled to effect;—and especially of what nature is the church at RONDELBOSCH, of which we were led to hope something good. We have readers at the Cape, and should be obliged to them for more information.

The colony is unfortunate in its stone. There is (1) *Ironstone*: dug up in small pieces: ugly, and will not stand wet.

(2.) *Mountain-stone*: hard and durable, but not fit for dressings.

(3.) *Robbin-island stone*: called also *slate-stone*; splits easily; can only be used in rubble building.

We are informed, however, that search is being made on the neighbouring mountains for a quarry fit for ecclesiastical purposes. Brick has hitherto been employed, mixed with one of the above-mentioned kinds of stone, and then plaistered. The houses are of the same material, and, in the country, are often thatched with reeds.

At Rondelbosch, a village four miles from Cape Town, a church, in the usual colonial fashion, was about to be built when the Bishop landed. He submitted two Middle-Pointed plans to the founders: one of which was likely to be adopted. A church, correct in design and detail, was also promised in Cape Town.

TOURNAI CATHEDRAL.

THE cathedral church of Tournai is, we may venture to assert, the finest—certainly the most cathedral-like—in Belgium. It is now most easily accessible by railway communication from Brussels, from Ostend, and from Calais, and yet it has hitherto failed to obtain that attention which it so justly deserves. While the cathedral churches of Malines, Antwerp, Bruges, and Ghent are repeatedly visited, and are well known to all tourists, this noble church is comparatively neglected, though possessing many more beautiful and remarkable features than any of them, and presenting in its *tout ensemble* a degree of true dignity, in which all of them are strikingly deficient. This superior grandeur seems to arise not merely from possessing a central tower, but from the magnificent development of the Romanesque nave and transepts, aided by the graceful Pointed choir, and the four elegant, but singularly placed lateral steeples, which produce an effect to which the actual lantern tower by itself would be unequal.

The plan of the church is a Romanesque nave and transepts, a choir of Transitional character, from First to Middle-Pointed, with a tower at the centre of the cross, and four taller ones singularly placed at the external angles of the transepts, all of which are capped by short shingled spires, that in the centre being octagonal, the others quadrangular. The effect of the four taller steeples grouping round the centre one is very remarkable, and produces in the distant view some curious combinations. Another singular feature is the apsidal termination of the extremity of each transept: the church, in short, is transverse-triapsidal.

The nave has an aisle on each side, with a short additional one on the north, along its two eastern bays, one of which on each side is formed into a porch, and there is a large chapel of later date added on the north side, which appears to be used as a parish-church, and somewhat disturbs the unity of the nave. The choir has on each side an aisle, and a range of chapels which are continued round its eastern apse. Another chapel is added on the south, on which side also is the sacristy. The portal forming the west entrance to the nave has been re-constructed in a Debased Pointed style, of which character is also the large north chapel (or church), which has large pointed windows without tracery. Excepting the features just noticed, the nave and transepts, with the towers attached to them, present a very uniform specimen of plain, but good Romanesque work, though in the towers and transepts, pointed arches are occasionally intermixed with semi-circular ones.

The interior is strikingly grand, but the heavy and severe character of the nave contrasts remarkably with the lightness of the Pointed choir. The nave is of nine bays, and has the singularity of a double triforium, as well as a clerestory. The lower arcade and that of the first triforium are nearly similar, and the arches very much of the same dimensions, which is a defect, as it causes the principal arcade to look small and insignificant. The arches are plain, with square-edged orders, neither moulded nor chamfered; the piers of the lower arcade are clustered, having square capitals, with varied sculpture; those of the first triforium are octagonal, each surrounded by four octagonal shafts. The second triforium consists of two low semicircular arches in each bay, springing from a circular shaft. The clerestory windows are large and single, there being between each of them externally, a kind of colonnade of Romanesque shafts. The first triforium opens above the groining of the aisles, and is lighted by a second tier of single windows, ranging above those which light the aisle. On the north side, this arrangement is masked by the addition of the large chapel. The groining of the aisles and of the triforium story is plain and without ribs; that of the nave, originally simple, has been somewhat modernised.

The transepts are almost exactly similar, and the semicircular apses at the ends have a magnificent effect, each having a fine arcade of seven stilted arches, upon circular columns, with square capitals of rude foliage. The triforium is pierced for windows, which contain much stained glass; the clerestory differs from that of the nave, and

exhibits internally a sort of colonnade with alternate large and small octagonal shafts, supporting nearly flat arches. The arcade corresponding with the second triforium is somewhat similar. The groining of the transepts is First-Pointed : that of the northern has studded ribs.

The lantern tower is open to the interior to a considerable height, and displays both within and without two tiers of semicircular arches, some of which are pierced and glazed. The four large arches which support it are all of First-Pointed character, though differing in proportions. The eastern one is the loftiest, and the western the lowest, but all spring from similar clustered shafts.

The porches correspond in general character, but that on the north is the most enriched. The doors have several orders of ornamental Romanesque sculpture, and are surmounted by a kind of trefoiled pediment.

There is an Italian rood-screen across the entrance to the choir, the organ is at the west end of the nave, and the pulpit exhibits some of the elaborate carving often seen in Belgium.

The choir has large and fine flying buttresses, with pinnacles externally, and all the bays of its aisles are gabled. The parapets and the pediments of the clerestory are as usual unfinished. Internally, the choir is extremely light, and has lofty and beautiful arcades, which are of a kind unusual in Belgium, and which may be called First-Pointed. There are seven arches on each side, as far as the beginning of the apse, the piers being square, having clusters of shafts with square capitals sculptured with foliage, and the front clusters supporting the groining. The apse forms a pentagon, and has stilted arches, the piers of which are very light, of nearly circular form, surrounded by shafts. The triforium is rich and beautiful, each bay containing three arched compartments, of which the lateral ones have tracery, and the central one is only trefoiled. The triforium wall is pierced with small quatrefoil-shaped windows, which being resplendent with stained glass, and seen through the tracery, produce a fine effect. The clerestory windows are very large, but unfortunately without tracery, excepting the eastern one of the apse, which seems to have had its tracery lately restored, and is filled with modern stained glass. The apsidal chapels are small but elegant, and the windows, which are of two lights, are so closely set as to have almost a green-house effect, which would be much improved by stained glass. The groining of the choir is throughout plain First-Pointed. The windows of the aisles are mostly of three lights, with early Middle-Pointed tracery.

The four lateral towers, it has been remarked, are slightly dissimilar in their ornament. They are lofty and slender, having seven or eight stages of arched openings, mostly semicircular, but some pointed, and with much varied arrangement. The spire of the central tower is octagonal and slated, and there is a clumsy pinnacle at each angle of the tower.

We had much pleasure in perceiving that the work of restoration was going on in this cathedral. Stained glass and polychrome have recently been added, and we do not despair of seeing the tracery replaced, which is now wanting in the clerestory of the choir.

ARCHITECTURAL LOCALISMS, AS ILLUSTRATED BY THE CHURCHES OF NORTHAMPTONSHIRE AND LEICESTERSHIRE.

*A Paper read before the Oxford Architectural Society, June 6th, 1849,**
by EDWARD A. FREEMAN, M.A., *Corresponding Secretary.*

(Continued from page 37.)

AND now we come to the very glory of English parochial architecture, the spires of Northamptonshire, whose mention is alone sufficient to call up countless visions of beauty to the mind of every one who has tarried much among the inexhaustible stores of grace and magnificence which they supply. These superb compositions fall naturally into two classes, the broaches, and the elsewhere more ordinary form, though here the exception, where the tower is furnished with a parapet, from within which the spire rises.

The Northamptonshire broaches are perhaps, for the most part, of the Geometrical period; a few are pure Lancet, a good many are confirmed Decorated, and the fashion endured so long that there are several Perpendicular examples. With some splendid exceptions, as at Raunds, Irchester, and Stanion, they are not very lofty, in fact rather squat than otherwise, and with a very marked character produced by two or three rows of strongly projecting spire-lights. An enriched corbel table is very usual. The towers also on which they are placed are not usually remarkable for height, being often very much like the low Early tower of the other part of the county, with the addition of the spire. There is equal variety in the buttresses, but the diagonal buttress and corner turret are more usual than in the towers without spires. There is very frequently no western doorway, and the west window is commonly a single lancet, or other composition of no great size.

Of strictly Lancet or Early English broaches, I cannot mention very many. A very good, though low, example, has been added to the Norman tower at Kingscliffe, in which the most remarkable feature is this, that the lower range of spire-lights is partially carried down into the perpendicular walls of the tower. The magnificent steeple at Raunds, with its wonderful display of arcades and other ornaments, is familiar to every one, but it is hardly a typical example. The type of the belfry-stage, both in this and the next style, is undoubtedly that with a two-light window, as we have seen in the case of those without spires; a couplet of lancets under a containing arch, and that as often round as pointed, is the most usual form. A good but plain steeple of this kind occurs at Wansford, others at Hargrave and Ringstead; the latter is remarkable for the great height of the spire,

* We have not thought it right in a paper bearing the name of its author to alter his nomenclature; but in retaining that of Rickman in this instance, we beg to have it understood that we are not at all more favourable to it than we have hitherto been.—Ed.

and the entire absence of belfry-windows. But the best example I know is at Polebrook, which, notwithstanding its injudicious position, is one of the most perfect designs in existence, though without any pretensions to ornament. The spire is perhaps a little later, but the difference is hardly perceptible. The belfry-stage has the flat buttress, the lower parts the diagonal. The belfry-windows are under a round arch. The like is the case at Etton, an extremely beautiful design, though the spire here is not of the genuine broach form, but of that which is square at the base, and immediately becomes octagonal; one much better adapted to wooden than stone spires. The buttresses here are double at the angles, and at the south-west angle a turret is formed, somewhat awkwardly, by the union of two of them.

But still more attractive than these are the spires of the incipient Geometrical period, amongst which that of Warmington must undoubtedly rank first, both for harmony of conception and gorgeousness of detail. Its proportions are much the same as at Polebrook, but the character of the design is altogether different, on account of the double buttresses which extend to the belfry-stage, and the much larger belfry windows under pointed arches. The amount of enrichment lavished on these, on the superb western doorway, and even on the spire-lights, is perfectly wonderful, and all pure Early English. Next to this, in point of ornament, we may place Barnwell S. Andrew's, a beautiful steeple, but even more inferior to Warmington, in point of design, than of enrichment. The belfry-stage, which is diminished from the lower ones, a not very common feature, is decidedly too small, and wants buttresses. There is a belfry-turret at the south-east angle. Paston is also an excellent example; its belfry-windows and spire-lights are a perfect study of rudimental tracery; and we may remark the pedimented diagonal buttresses, and especially the turret, which does not, as is usual when it occurs, terminate under the belfry-stage, but is carried up the whole height, and finishes, in a manner certainly ingenious, but hardly to be called elegant, under one of the squinches of the spire.

Complete Decorated spires are very common. The best are perhaps those earliest in the style, some of which are good studies of Geometrical tracery. Pinnacles and double belfry-windows are now sometimes introduced, as at Wollaston and Wellingborough, unquestionably the finest spires of this style in the county; they are of excellent proportion, and of considerable richness; on the whole, the belfry-stage of Wellingborough recessed between its shafted flat buttresses is to be preferred. Crick is well known, but to my mind very inferior: it has the same kind of spire as Etton; there is a belfry-turret at the north-east angle, and the angles of the belfry-stage are chamfered and enriched with ball-flowers, much as at Canons Ashby, an arrangement I do not much admire: certainly it is not to be compared with the clustered shaft as at Wollaston, or the ever effective flat buttress. Later in the style, verging on Perpendicular, is the steeple at Irchester, remarkable for its immense height; the squinches are so low that pinnacles would have been an improvement; the present arrangement,

especially with the unbuttressed belfry-stage, has rather an effect of bareness. The belfry-windows are double. Of smaller and plainer examples I might make a long list; complete steeples from the ground occur at Broughton and Aldwinkle S. Peter's, the latter one of the best; at Brigstock and Brixworth the spire and belfry-stage are additions or reconstructions, while at Bozeat, and probably elsewhere, the spire alone is an addition to an earlier tower.

The use of the broach was so confirmed in this district, that it is actually found in several Perpendicular examples. Stanion is a most striking instance. Its immense height and double belfry-windows recall the effect of *Ircheater*, but it derives a character quite peculiar to itself from the arrangement of its buttresses. From the eastern face they are entirely absent; to the west they are double, and set at some distance from the angles. *Brampton*, a church which I have not seen, is also mentioned as a good Perpendicular broach, and there is another of inferior character at *Kelmarsh*.

But while the use of the broach continued thus long, approaches to the antagonist form may be discovered very early. The most genuine examples of transition from the true broach to the parapeted form with which I am acquainted, we shall soon have to consider, when we come to the spires of *Leicestershire*. But *Northamptonshire* contains several examples of an analogous stage. The true broach cannot well be combined with the parapet; but the timber-form, such as we have seen at *Crick* and *Etton*, easily may; in fact, this is the usual form of parapeted spires, the parapet only concealing the treatment of the angles. Several spires of early Decorated, or even Early English date, have spires of this form with a parapet (or a cornice so strongly marked as to have the effect of a parapet), but not concealing the angles. Instances occur at *Grafton Underwood*, *Castor*, *Denford*, and *Woodford*; in the two latter cases with pinnacles. Such is also the case in the strange spire at *Piddington*, as far as the base is concerned; the change in its design, which can be hardly made intelligible without a drawing, is, as far as my experience goes, unique. This church is in the tower country, being the only example of a broach, or anything approximating to one, which I have seen in that district.

The late Decorated and Perpendicular spires, of course, usually spring from within a parapet; a form which, in its highest development, far exceeds the best broaches, but which requires much more skill to produce a satisfactory effect. The poorest kind, in which the spire springs altogether unconnectedly from the centre of a flat parapet, without so much as a battlement or pinnacles, is not usual in this district; I only remember an insignificant, though crocketed, example at *Southwick*. The battlement without pinnacles is common enough both in the spire country, and in the scattered examples, mostly of far less merit, to be found in the other part of the county. These last are commonly low spires added to ordinary towers, from which they might just as well have been absent, as far as any unity of design is concerned. The north has several examples of somewhat more pretensions; *Geddington* has one, perhaps, altogether as satisfactory as any steeple of

this class can be ; the tower is very well proportioned, with a row of quatrefoils below the battlement, and in its general contour, its double belfry-windows and flat buttresses, strongly recalls the type of Marston Trussel. At Glinton is a steeple of no great beauty, but remarkable for the concave sides of the spire, and its immense height in comparison with the tower.

Of the equally common class, which only differs from the last in the addition of angular pinnacles, often of no great consequence, there are also many examples of very different degrees of merit. Passing by smaller and less important instances, I may mention Kingsthorpe as an example of great height, though the composition is tame and ordinary. Even the now destroyed crocketed spire at Braunston, though worthy of mention as by far the tallest in its neighbourhood, would not have claimed any conspicuous rank in the more favoured parts of the county. Of much greater merit to my mind, though less lofty, is S. Sepulchre, in Northampton, though one could wish it had some other vocation than to destroy the outline of a round church. The immense projection of the diagonal buttresses, and their numerous stages, are well known ; nothing can be more effective, and I am not sure that the destruction of the pinnacles was not—though probably unwittingly—in keeping with their character. The staircase-turret also is good. The best spires of this kind which I know in the north are Cransley and Islip, which may be fairly compared together, having nearly the same outline, and the flat buttress being found in both. The details, however, differ considerably, and the double belfry-window at Cransley renders its upper portion as superior to that of Islip, as the latter surpasses it in the composition of its lower stages. The former circumstance renders the effect of the tower at Cransley very nearly identical with that at Marston Trussel. At Islip we may remark the constant use of an ogee label, which is employed almost throughout the church, even where one would have least looked for it, over the pier-arches. The spire at Islip has an advantage in being crocketed, which is certainly desirable in a steeple of this class.

Of the most magnificent arrangement of all, Northamptonshire has, to the best of my knowledge, no example ; that, I mean, in which the spire rises from the centre of a vast cluster of pinnacles, for an instance of which I need only point to our own S. Mary's. But it contains several noble steeples of the class which may fairly claim to rank next to it, that in which the spire is connected with the pinnacles by flying-buttresses. This treatment preserves the pyramidal outline, and that artistic connection between the tower and spire which is apt to be lost in the classes which we have just been considering. Of this class the type is Rushden, a steeple unsurpassable both for composition and detail. The belfry-stage, with its double windows and flat buttresses, its rows of quatrefoils, and open parapet, is inimitable, and the proportions of the whole are admirably conceived. Even Higham itself cannot compete with it, though the comparison is hardly fair when we consider the reconstruction which the latter has undergone. But the difference of style at Higham between the Early English tower and the Decorated spire renders it a less perfect whole ; the spire itself is

less graceful, as its sides are somewhat convex ; and the tower, though a most valuable study of detail, cannot at any time have approached to the perfect symmetry of its rival. Easton Mawdit has a steeple of the same class, but much smaller and plainer, and the absence of buttresses from the belfry-stage renders the whole somewhat meagre. To these we must add by far the two finest spires to be found in the southern division of the county. Every one knows the most graceful spire of King's Sutton ; and as far as the spire alone is concerned, it might almost compete with Rushden itself. The height attained, and the justness and elegance of proportion preserved, are wonderful. But the tower considered by itself, is hardly satisfactory ; the diagonal buttresses are of very shallow projection, and the belfry-stage, with its square-headed windows, is unquestionably bare. The tower is, in this respect, very like its neighbour at Aynhoe, and regarded without reference to the spire, is certainly not improved by its increased lightness of proportion. And it is hardly judicious for so very lofty a composition to be engaged, as it can never really be regarded as part of a front. The other is at Middleton Cheney, where the tower is of a more ordinary character, and presents nothing remarkable besides its superb western portal, one of the finest Perpendicular examples that I have ever seen. The spire is very lofty, but plain, while that at Kings Sutton is crocketed. Both these spires have a band, but not very conspicuous, at about half their height. They also agree in an arrangement of pinnacles which I do not remember to have seen elsewhere ; besides the usual angular ones, there is an inner range connected with the spire by flying buttresses ; at Kings Sutton flying buttresses again unite these to the angular pinnacles. This produces a very rich effect, approaching in some small degree to the arrangement of S. Mary's : but at Middleton Cheney this second range is absent. Alongside of these I may rank another class which (though to my mind very inferior) contains some of the tallest and most enriched steeples in the county. In these, instead of pinnacles and flying buttresses, the angles of the tower are finished with embattled turrets ; the parapet being generally pierced with oylet-holes, and the whole having rather a military air. This sort of parapet is found in some other cases, as in the tower of Little Addington, and the octagon at Irthlingborough ; and also at Spratton, and the other-wise very fine spire at Finedon. At Byfield, in the southern part of the county, we find the turrets without the oylets. This is a tall tower with a fine western doorway, and one or two other good points, but of no great composition, and spoiled by flat-headed belfry-windows. The type comes out in its full splendour in the two well-known spires of Kettering and Oundle ; both agree in the character of the parapet and the turrets set on at the corners without any connection with the lower part. In other respects they differ a good deal both from each other, and from other Northamptonshire towers ; both have a great extent of panelling, which, as we have seen, is by no means an usual feature in the district. At Kettering there are two very distinct stages above the roof ; one of panelling, the upper with three belfry-windows, without much connection ; but at Oundle the whole upper part of the tower consists of one panelled mass, of which the belfry-windows are

simply a certain portion pierced, much in the same way as in some of the best steeples in the west.

The Leicestershire spires are, on the whole, decidedly inferior to those of Northamptonshire. The broach, indeed, is common, and excellent examples occur at Gaddesby, at Oadby, an admirable specimen of the shorter and thicker kind, at Barkby, which is remarkable for its panelled bands, and above all, at Market Harborough, which must certainly be allowed to surpass any in Northamptonshire. The very lofty tower batters, and displays an excellent belfry-stage with double windows, flat buttresses and rich panelling; the spire, shorter in proportion than many others, is crocketed. But most of the Leicestershire spires are inferior both in elevation and design; the later ones usually rise unconnectedly from the centre of an embattled tower with or without pinnacles, and are seldom of any very great height, with a few fine exceptions, as Queniborough, and S. Mary's and S. Martin's, in Leicester. Numerous examples occur at Frisby, Asfordby, Brooksby, Knighton, Earls Shilton, and elsewhere. But the most interesting, though not the most beautiful class, of spires in this county, are those which illustrate the transition between the two principal forms. One or two examples, as Aylestone and Hoby, occur of the type of spire which we have seen in Northamptonshire at Denford and Woodford, the square-based broach rising within a parapet. At Blaby we have the real broach, with very small squinches, similarly treated; and at Gilmorton is one of the most extraordinary spires I have ever seen; from within a battlement there rises a broach, remarkable for the extreme convexity both of its own lines and those of its squinches. This seems quite unnatural; the natural development leads us from the spire at Blaby to the plain parapet which we see at the two spires at Wigston—one of them as good a steeple as such an arrangement will allow—and from thence to the ordinary battlemented form. I must also not omit that this county contains at least one example of the Perpendicular broach, namely at South Kilworth, on the Northamptonshire border.

I have already mentioned, that with a few exceptions—exceptions however, including Heckington and Sleaford—I am not personally acquainted with the Lincolnshire churches. I have however, cast my eye through Mr. Lewin's work on the district of Holland, to see how far the spires for which it is so famous, present any resemblance to those of Northamptonshire. As far as I can thus judge, I should say that the Lincolnshire spires have more individual and less local character than their neighbours, and that it would be much less easy to classify them. The broach is less common; double buttresses, often pedimented, are continually found running up the whole height there. We have seen that in Northamptonshire and Leicestershire the projecting buttress, except it be diagonal, and, indeed, often then, usually terminates under the belfry-stage. And between a pair of these buttresses it is not uncommon to find a staircase-turret introduced in a somewhat awkward manner.

(To be continued.)

MR. RUSKIN'S SEVEN LAMPS OF ARCHITECTURE.

The Seven Lamps of Architecture. By JOHN RUSKIN, Author of "Modern Painters." London: Smith, Elder, and Co. 1849.

THIS remarkable contribution to the literature of art deserved an even earlier notice. Mr. Ruskin is already well known as a critic in painting. The present volume is an application of some of his favourite principles to the mistress art of Architecture. We may well say of him, *Nihil tetigit quod non ornavit*. We welcome the aid of his eloquent and earnest pen in our own more peculiar department; for we are sure that, however much we may differ from him, there will yet be much to learn from his high-toned standard of taste, his perception of the real dignity of art, his abhorrence of the sordid and unreal.

The title is fanciful. The Lamps of Architecture denote the laws—"some constant, general, and irrefragable laws of right," (p. 3,) "based upon man's nature, not upon his knowledge,"—which ought to be the guides of every effort made, as in every department of human action, so especially in architecture. These lamps—or laws—are the principles of Sacrifice, of Truth, of Power, of Beauty, of Life, of Memory, and of Obedience: and the embossed covers of the volume bear in seven circles, the words, Religio, Observantia, Auctoritas, Fides, Obedientia, Memoria, and Spiritus. After distinguishing broadly between Architecture and Building, Mr. Ruskin classes the former into five heads, the Devotional, Memorial, Civil, Military, and Domestic. The Lamp of Sacrifice has most to do with the two first classes, being "that spirit, which offers for such works precious things, simply because they are precious; not as being necessary to the building, but as an offering, surrendering, and sacrifice of what is to ourselves desirable." (p. 9.) How truly may Mr. Ruskin complain that this feeling is in general wanting among modern church-builders: he goes so far as sarcastically to choose as its best definition, the negative one, that it is "the opposite of the prevalent feeling of modern times, which desires to produce the largest results at the least cost." We need not say that we thoroughly agree with him in lamenting the general absence of a true sense of the duty of giving of our best to God's service. This has been one of our most common themes for years; and we wish that every one might read Mr. Ruskin's energetic enforcement of this duty. He has, perhaps, less clearly perceived—at least, he has not so clearly expressed—the correlative truth that the meanest and least costly, where it is really the poor man's best, is even more acceptable to Almighty God than the costly offerings of the rich.

The following passage is a forcible answer to "an objection as frequent as feeble," (p. 15,) which is often brought against our own exertions.

"Do the people need place to pray, and calls to hear His word? Then it is no time for smoothing pillars or carving pulpits; let us have enough first of walls and roofs. Do the people need teaching from house to house, and

bread from day to day? Then they are deacons and ministers we want, not architects. I insist on this; I plead for this: but let us examine ourselves, and see if this be indeed the reason for our backwardness in the lesser work. The question is not between GOD's house and His poor: it is not between GOD's house and His Gospel. It is between GOD's house and ours. Have we no tessellated colours on our floors? no frescoed fancies on our roofs? no niched statuary in our corridors? no gilded furniture in our chambers? no costly stones in our cabinets? Has even the tithe of these been offered? They are, or they ought to be, the signs that enough has been devoted to the great purposes of human stewardship, and that there remains to us what we can spend in luxury; but there is a greater and prouder luxury than this selfish one—that of bringing a portion of such things as these into sacred service, and presenting them for a memorial,* that our pleasures as well as our toil have been hallowed by the remembrance of Him who gave both the strength and the reward. And until this has been done, I do not see how such possessions can be retained in happiness. I do not understand the feeling which would arch our own gates and pave our own thresholds, and leave the church with its narrow door and foot-worn sill; the feeling which enriches our own chambers with all manner of costliness, and endures the bare walls and mean compass of the temple.” (p. 15.)

The spirit of Sacrifice expresses, we are told, two great conditions, first, “that we should in everything do our best;” and secondly, “that we should consider increase of apparent labour as an increase of beauty in the building.” (p. 16). We endorse this conclusion, and could dispense with the qualification conveyed by the epithet, “apparent.” The remainder of this chapter, enlarging on the above *theses*, is eminently true and beautiful,—with the exception of some unnecessary abuse of the unreformed Church, which seems to us as ungenerous as inconsistent in Mr. Ruskin; and which is the greatest blemish in his volume. We can quote only the concluding sentence:—

“All else for which the builders sacrificed, has passed away—all their living interests, and aims, and achievements. We know not for what they laboured, and we see no evidence of their reward. Victory, wealth, authority, happiness—all have departed, though bought by many a bitter sacrifice. But of them, and their life and their toil upon the earth, one reward, one evidence is left to us in those gray heaps of deep-wrought stone. They have taken with them to the grave their powers, their honours, and their errors; but they have left us their adoration.” (p. 26.)

The disquisition on the Lamp or Spirit of Truth is prefaced by an examination of several popular fallacies connected with the meaning of “reality.” All our readers should make themselves acquainted with Mr. Ruskin's views on this subject, which are an application to architecture of the same canons that he has previously laid down in reference to painting. Our next extract might have been taken from one of our own pages. “We may not be able to command good, or beautiful, or inventive architecture; but we can command an honest architecture: the meagreness of poverty may be pardoned, the sternness of utility respected; but what is there but scorn for the meanness of deception?” (p. 32.) We should do little else but quote, did we follow our inclinations;—in particular, a denunciation of wooden vaulting, whitewashed to look like stone, (p. 33,) or of “affectedly inadequate supports,” such as King's College chapel—or

* Numb. xxxi. 54; Psa. lxxvi. 11.

of the deceptive flying buttresses of the later Gothic. With respect to the latter, Mr. Ruskin considers the choir of Beauvais a standard of excellence; while the lantern of S. Ouen—the object of our friend Mr. E. A. Freeman's admiration—is stigmatized as “the most flagrant instance of this barbarism;” “one of the basest pieces of Gothic in Europe; its Flamboyant traceries of the last and most degraded forms; and its entire plan and decoration resembling, and deserving little more credit than, the burnt sugar ornaments of elaborate confectionery.” (p. 36.)

Mr. Ruskin agrees with most architectural thinkers in anticipating the development of a new system of architectural laws, adapted entirely to metallic construction. Still, we are as yet hardly prepared to allow him to “assume that true architecture does not admit iron as a constructive material.” (p. 37.) He is right, however, in defending the subsidiary employment of metals in a stone architecture—“as a *cement*, not as a *support*,”—and “allowing Brunelleschi his iron chain round the dome of Florence, and the builders of Salisbury their elaborate iron binding of the central tower.”

Under the head of “Surface Deceits,” Mr. Ruskin reprehends in the strongest terms the “gross degradation” of the painted traceries in the vault of Milan, while he praises the painted architecture on the roof of the Sistine Chapel;—a curious but most apposite exemplification of his theory “in works severally so mean and mighty as the roof of Milan and that of the Sistine.” The defence of fresco, and reprobation of jointed stucco, the inquiry into the due limits of deceptive painting in the higher branches, the denunciation of all false representation of material—sham granite and marbling, and London shop-fronts—are all most refreshing. The following picture, drawn to the life, of a modern church, must be quoted:—

“This . . . is less painful than the want of feeling with which, in our modern cheap churches, we suffer the wall decorator to erect about the altar frameworks and pediments daubed with mottled colour, and to dye in the same fashion such skeletons or caricatures of columns as may emerge above the pews: this is not merely bad taste; it is no unimportant or excusable error which brings even these shadows of vanity and falsehood into the house of prayer. . . . I recollect no instance of a want of sacred character, or of any marked and painful ugliness, in the simplest or the most awkwardly built village church, where stone and wood were roughly and nakedly used, and the windows latticed with white glass. But the smoothly stuccoed walls, the flat roofs with ventilator ornaments, the barred windows with jaundiced borders and dead ground square panes, the gilded or bronzed wood, the painted iron, the wretched upholstery of curtains and cushions, and pew heads, and altar railings, and Birmingham metal candlesticks, and, above all, the green and yellow sickness of the false marble—disguises all, observe; falsehoods all—who are they who like these things? who defend them? who do them? I have never spoken to any one who *did* like them, though to many who thought them matters of no consequence.” (p. 45.)

The discussion of the propriety of facing a rubble or brick wall with marbles, is a very interesting one. Mr. Ruskin, while he allows the practice, records his own preference for a wall “all of noble substance.” “While,” he says, “we have traced the limits of licence,

we have not fixed those of that high rectitude which refuses licence." (p. 47.) And with reference to mural paintings, he concludes, "Better the less bright, the more enduring fabric. The transparent alabasters of San Miniato, and the mosaics of S. Mark's, are more warmly filled, and more brightly touched, by every return of morning and evening rays; while the hues of our cathedrals have died like the iris out of the cloud; and the temples whose azure and purple once flamed above the Grecian promontories, stand in their faded whiteness, like snows which the sunset has left cold."

It is with the greatest reluctance that we abstain from quoting entire Mr. Ruskin's vigorous condemnation of all cast and machine-cut ornament. He proves—what we have ourselves so often asserted—those very principles upon which our own manufacture of church-plate has proceeded, that the real value of any ornament arises from our sense of human labour and care spent upon it. Any cast metal, therefore, or stamped wood, "pretends to have cost, or to be, what it did not and is not; it is an imposition, a vulgarity, an impertinence, and a sin." (p. 49.) The exceptions, however, to this rule, are thoughtfully stated.

In connection with this "operative deceit" Mr. Ruskin condemns the whole class of intersectional mouldings, "a trick and vanity," which he thinks "has been the cause of the fall of Gothic architecture throughout Europe." Though, further on, the turning point—the acme—of Pointed is declared to have been reached at the moment when the *line* was substituted for the *mass*, as the element in decoration; which may be explained as when the forms of the *tracery* instead of the forms of the *piercings* became the objects of the architect's chief attention. "The great pause was at the moment when the space and the dividing stone-work were both equally considered." We do not wholly accept this as the definition of the first element of the decline of Pointed, but we welcome Mr. Ruskin as on our side in the estimate of the perfection of Pointed, and by consequence (we may infer) in our general classification of the styles. Further on, too, we notice that Mr. Ruskin finds in the loss of the capital a singular mark of debasement; in which he again sides with us in opposition to the theory of Continuity put forth by Mr. Freeman.*

The Third Lamp, or that of Power, is illustrated by instances of "a sympathy in the forms of noble building with what is most sublime in natural things." (p. 65.) The Superga at Turin, and the La Salute at Venice, and the cliff-like mass of Beauvais, are quoted as examples of this power: and the Doge's palace at Venice is asserted to exhibit in combination nearly every source of artistic power and beauty. This chapter, however, though pregnant with deep and instructive speculation, is scarcely capable of being abstracted; it deserves to be carefully studied, though not perhaps to be implicitly received. There are some golden counsels in it for the architect. Take the following:—

* Mr. Ruskin's abhorrence of Third-Pointed is most hearty. He speaks (p. 70,) "of our detestable Perpendicular," and (p. 191) "of some impotent and ugly degradation, like our own Tudor."

"I do not believe that ever any building was truly great, unless it had mighty masses, vigorous and deep, of shadow mingled with its surface. And among the first habits that a young architect should learn, is that of thinking in shadow, not looking at a design in its miserable liny skeleton; but conceiving it as it will be when the dawn lights it, and the dusk leaves it; when its stones will be hot, and its crannies cool; when the lizards will bask in the one, and the birds build in the other." (p. 77.)

The work is illustrated by some etchings of the author's own—exceedingly bad and coarse as architectural drawings, but certainly very suggestive and effective in spite of all their defects. Plate V., representing a gloomy foliated capital of Venetian Pointed, as a chosen example of grand and artistic composition in light and shade, is a most forcible delineation. And so is Plate VIII., a window from the Palazzo Foscari: and more than all, perhaps, Plate XI., a balcony, also from Venice, of most stately architecture.

Chapter IV., on the Lamp of Beauty, is wholly based on a theory of our author's—which is assumed throughout in the present treatise—that all beautiful forms and lines are adaptations of the commonest lines and forms in the external creation. Mr. Ruskin claims also the converse of this proposition: viz., "that forms which are *not* taken from natural objects must be ugly." (p. 96.) Now, we think this a valuable thought—a great aid to reflection; but Mr. Ruskin loses sight of its comprehensiveness almost immediately, and, (so far as is possible, with his beautiful style and language) wearies his readers with several details of its application. For example, he very properly denounces the *Guilloche* emphatically. But why? Because the "crystals of bismuth" which, we are glad to be told, afford a perfect natural resemblance to this fret, are of the most rare occurrence. We can hardly think this satisfactory. But the hobby is ridden still further; and a not unsimilar ornament of the Pisan architecture—that lozenge-shaped scutcheon formed by alternate lines of black and white marble—is defended on the ground of its "main outline . . . being the primal condition of the occurrence of the oxides of iron, copper, and tin, of the sulphurets of iron and lead, of fluor, spar, &c." (p. 99.) But we are unwilling to be captious. Mr. Ruskin's sentences on drapery, which follow immediately, are most true and beautiful. And equally true are his denunciations of the imitation of festoons in stone, and of the square-headed dripstone of domestic "Perpendicular."

The wide subject of architectural ornament is discussed under three heads. Mr. Ruskin lays down this principle: "Wherever you can *rest*, there decorate; where rest is forbidden, so is beauty (p. 109); and defends it with great spirit and ingenuity. Here again, however, we think he exaggerates, especially when he condemns railroads, and all belonging to them, to a hopeless ugliness. The two architectural conditions of beauty are defined to be proportion and abstraction; but we cannot here even enter upon the disquisitions on these subjects. As to the use of colour, Mr. Ruskin thinks it *essential* in architectural ornament, but seems to deprecate it in sculpture. We cannot think he has quite proved his point when he proceeds to condemn all applications of colour, that are not adaptations of the principles of colouring

that may be traced in insects, shells, and flowers: but here, as always, Mr. Ruskin is eloquent and instructive, whether we receive all his conclusions or not.* We must, at all hazards, find room for our author's own recapitulation of the conditions of power and beauty, which he recognises as the most necessary. They are as follows: "Considerable size, exhibited by simple terminal lines; projection towards the top; breadth of flat service; square compartments of that surface; varied and visible masonry; vigorous depth of shadow, exhibited especially by pierced traceries; varied proportion in ascent; lateral symmetry: sculpture most delicate at the base; enriched quantity of ornament at the top; sculpture abstract in inferior ornaments and mouldings, complete in animal forms; both to be executed in white marble; vivid colour introduced in flat geometrical patterns, and obtained by the use of naturally-coloured stone." (p. 134.) Our readers will agree with us, we think, in considering these conditions to be of very unequal force and importance. They may serve well enough as canons for criticising a work of art; but are not, all of them at least, such as could ever be adopted by an artist as laws of design. They are, in fact, as the author confesses, deduced from the examination of one building—Giotto's campanile, described by him in a passage of singular beauty, which has been already often quoted by our contemporaries—"in which only building in the world" these characteristics exist "all together, and all in their highest possible relative degrees."

We have arrived, in our hasty survey, at the Fifth Lamp, or that of Life. The *life* of art, in contradistinction to a decayed worn out form of art, we can all easily comprehend. The present architectural movement "has a sickly look" to Mr. Ruskin, and he seems rather to hope than to believe that it possesses any element of life and vigour. It is to the Lombard movement that he looks back as the most brilliant exhibition of a living principle, seizing upon and informing, and developing into a noble architecture, the effete traditions of art that lingered among the conquered Italians. Each great epoch of Christian architecture has been characterised by a principle of life: a truth most certainly to be granted, though it is certainly puzzling to be called upon in consequence almost to admire every distortion, and settlement, and false measurement in Pisa, the first example Mr. Ruskin has chosen. We do see in all this certain evidences of a true life, but surely the lowest and worst of all evidences. S. Mark's, at Venice, is a much more happy instance, and is treated *con amore* by our author. Mr. Ruskin is never more at home than when at Venice: no reader of the Seven Lamps can be surprised to see at the end of the book a new work advertised as in preparation, with the title "The Stones of Venice;" and no reader, we will add, can possibly be uninterested in that promised volume.

The Flamboyant of France is asserted to be a living architecture.

* "You will never," we read at page 128, "produce a good painted window with good figure-drawing in it." We demur to this *dictum* wholly. Mr. Ruskin has failed to see the width of the difference between glass painting and any other kind of painting on the one hand; and, on the other hand, has erred in thinking that a good painted window is nothing better than a display of colour, as such.

"Say what we will of it, it was, however morbid, as vivid and intense in its animation as ever any phase of mortal mind; and it could have lived till now, if it had not taken to telling lies." (p. 154.)

The application of this life to the question of the machine-work, which is one of the great evils of our day, is too valuable to be curtailed.

"I said, early in this essay, that hand-work might always be known from machine-work; observing, however, at the same time, that it was possible for men to turn themselves into machines, and to reduce their labour to the machine level; but so long as men work as men, putting their heart into what they do, and doing their best, it matters not how bad workmen they may be, there will be that in the handling which is above all price: it will be plainly seen that some places have been delighted in more than others—that there has been a pause, and a care about them; and then there will come careless bits, and fast bits; and here the chisel will have struck hard, and there lightly and anon timidly; and if the man's mind as well as his heart went with his work, all this will be in the right places, and each part will set off the other; and the effect of the whole, as compared with the same design cut by a machine or a lifeless hand, will be that of poetry well read and deeply felt, to that of the same verses jangled by rote." . . . "To those who love architecture, the life and accent of the hand are everything. They had rather not have ornament at all, than see it ill-cut—deadly cut, that is. I cannot too often repeat, it is not coarse cutting, it is not blunt cutting, that is necessarily bad; but it is cold cutting—the look of equal trouble everywhere—the smooth diffused tranquillity of heartless pains—the regularity of a plough in a level field." (p. 166.)

We have next a very remarkable criticism of Notre Dame de Bon Secours, at Rouen.

"There is a Gothic church lately built near Rouen, vile enough, indeed, in its general composition, but excessively rich in detail; many of the details are designed with taste, and all evidently by a man who has studied old work closely. But it is all as dead as leaves in December; there is not one tender touch, not one warm stroke, on the whole façade. The men who did it hated it, and were thankful when it was done." (p. 160.)

To conclude this chapter, Mr. Ruskin is almost hopeless as to the possibility of a new life springing up among us; and limits to "geometrical colour-mosaic" all exertions of the present day, which have any prospect of success. Our readers need not be told that we differ here from Mr. Ruskin. We know from personal experience that the very vitality which he has so vividly described has been exhibited in late works by artisans, or artists rather, in metal work, wood-carving, and sculptured ornament.

The disquisition on the Lamp of Memory is introduced by a deeply beautiful passage, describing a scene near Champagnole in the Jura. The author had mused long on the sources of its impressiveness; till at last he tried to imagine that the scene before him was laid in some aboriginal forest of the New Continent. "A sudden blankness and chill" came upon him with the thought, and he first learnt the full value of memory. The Jura scene "had been dyed by the deep colours of human endurance, valour, and virtue:" the spectator was no longer in a solitude; all he saw was not only a vision of present

beauty, but was linked inseparably with the remembrance of the past. But architecture is "the centralisation and protectress of this sacred influence" of memory; whence Mr. Ruskin deduces a number of important reflections with respect to domestic as well as the higher kinds of building. In our habit of building now for a life only, never for posterity,—in the miserable tenements of our growing suburbs,—houses of a day, in which no one wishes to be succeeded by his descendants, he sees the evidence of the decay of all respect for home, all contentment with a man's own social position. In contrast to this he refers to the solidity and beauty and refinement of the meanest smallest houses in the older architecture of Europe. All our readers should make themselves acquainted with our author's thoughtful and beautiful reasoning on this subject. In this chapter also we have a definition of that most undefinable of characters, the picturesque, as "parasitical sublimity"; i. e., "a sublimity dependent on the accidents, or on the least essential characters, of the objects to which it belongs." We commend this to our readers' reflection: the idea is beautifully illustrated by Mr. Ruskin in a comparison of the faces in pictures of Francia or Angelico, and those by Rembrandt, Salvator, and Caravaggio; and in many other ingenious lines of thought.

The transition hence to the consideration of the "restoration" of architectural monuments is obvious. Mr. Ruskin defines "restoration" to mean "the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed." (p. 179.) He indignantly and vehemently denounces all restoration: a *necessity* of restoration he takes to be a necessity of destruction; and boldly avows that in the case even of a dilapidated church, he would *destroy* every inch of it, or cobble and patch it till it can by no possibility stand longer; but he would "restore" it never. For ourselves, while we own that we tremble every time we hear of a Church-restoration—however many of them we commemorate in our pages—yet we cannot go to the same length as Mr. Ruskin. We are not *artists* only: we have a duty to consult, the comeliness and decency of God's house, and this we must harmonise, as well as we can, with a reverent regard for the fabrics considered only as monuments of art. With Mr. Ruskin's forcible protest against any unnecessary destruction of venerable buildings, we most wholly and heartily coincide. The concluding passage of this chapter is so beautiful that one pardons, even forgets, the anachronism.

"Do not part with it [ancient architecture] for the sake of the formal square, or of the fenced and planted walk, nor of the goodly street, nor opened quay. The pride of a city is not in these. Leave them to the crowd; but remember that there will surely be some within the circuit of the disquieted walls who would ask for some other spots than these wherein to walk; for some other forms to meet their sight continually: like him who sat so often where the sun struck from the west, to watch the lines of the dome of Florence drawn on the deep sky; or like those, his hosts, who could bear daily to behold, from their palace chambers, the places where their fathers lay at rest, at the meeting of the dark streets of Verona." (p. 182.)

We must hurry over the concluding chapter on Obedience: full as it is, like the rest, of lessons of deep wisdom, over and above its primary

meaning and application. Mr. Ruskin shows that an architecture to be great must be natural: "that from the cottage to the palace, and from the chapel to the basilica, and from the garden fence to the fortress wall, every member and feature of the architecture of the nation shall be as commonly current, as frankly accepted, as its language or its coin." (p. 186.) Whence he ridicules the vulgar cry for a new architecture, or an original style. What we want is not a new style, but genius to work on the style we have: and, more than all,

"There are some things which we not only want, but cannot do without; and which all the struggling and racing in the world, nay more, which all the real talent and resolution in England, will never enable us to do without: and these are obedience, unity, fellowship, and order. And all our schools of design, and committees of taste; all our academies and lectures, and journalism, and essays; all the sacrifices which we are beginning to make, all the truth which there is in our English nature, all the power of our English will, and the life of our English intellect, will, in this matter, be as useless as efforts and emotions in a dream, unless we are contented to submit architecture and all art, like other things, to English law." (p. 189.)

Mr. Ruskin, after again and again urging the necessity of some *one* style being adopted, suggests four, out of which a choice might be made: the Pisan Romanesque, the Italian Pointed, the Venetian Pointed, and the English earliest Middle-Pointed: the latter, he adds, "the most natural, perhaps the safest, choice." Another question remains: *ought* we to have an architecture? Mr. Ruskin ends his fascinating volume in gloom and evil augury. Inclined himself to long for better things, he dares scarcely hope for them. The political convulsions of Europe, our own social difficulties, seem to him tokens that forbid any eager anticipations of a purification of the Church, or a revival of sacred art, or of good times to come. "There is thunder in the horizon," he says, "as well as dawn. The sun was risen upon the earth when Lot entered into Zoar."

We have now completed our hurried survey of the *Seven Lamps of Architecture*, having quoted enough, we hope, to make every one of our readers anxious to see for himself this eloquent and deeply instructive volume. Many, we know, will reckon the author an enthusiast and transcendentalist: let them, nevertheless, glean for themselves some of the valuable lessons and thoughts with which the book abounds. It is a book for amateurs to read; for it will make the thoughtless thoughtful, and open new fields of contemplation and sources of interest, and suggest and deepen important principles to all. And the professional architect would be much benefited by pondering many of the conclusions here enforced. A famous architectural professor is reported to have said that Mr. Ruskin wished to make the profession work in chains: we have ourselves heard an eminent architect characterise this book as "almost mad," adding that "design was an inspiration, and not to be learnt out of books." The former of these needs, it is plain, the lamp of obedience: the latter wholly mistook Mr. Ruskin's object. It was not to be an architect's *vade mecum* that this volume was written: its aim is to discover the mighty principles which made ancient art what it was, and to commend the same to us. And we willingly give our testimony that Mr. Ruskin has with marvellous

intelligence and force accomplished this aim. Whether these Seven Lamps be all, or only some, of the necessary conditions of Christian art; whether Mr. Ruskin's illustrations are all applicable or not; whether his conclusions are all correct or not, we say that he has forced upon our minds the conviction that there is no success to be gained in Christian art without those guiding principles, self-sacrifice, truth, and obedience, which he has so well enunciated. He has conferred on us a great obligation: and we regard his volume with feelings of gratitude and admiration.

MR. POOLE AND MR. FREEMAN. No. I.

- 1 *A History of Ecclesiastical Architecture in England*, by GEORGE AYLIFFE POOLE, M.A. London: J. Masters, 1848, 8vo. pp. xiv. 415.
- 2 *A History of Architecture*, by EDWARD A. FREEMAN, M.A. London: J. Masters, 1849, 8vo. pp. xxviii. 456.

THERE are resemblances, as well as differences, between the two works with which we have headed this article, which irresistibly lead us, as they have already led other reviewers, to couple them in a joint notice. In the first place they both discourse of architecture; Mr. Poole exclusively of that which is at once English and Ecclesiastical; Mr. Freeman, though rigorously fulfilling the bond of his title-page, yet throughout showing that his heart was chiefly won by those pages of his work which realized these two conditions. Secondly, both authors regard their subject from the same point of view, the view which we have ever upheld—which regards ecclesiastical architecture as the handmaid of the Catholic Church, and the English Communion as a branch of that Church. Further, to come to more material considerations, both writers have chosen the same publisher and the same size, considerations which have necessarily involved a great external resemblance.

It would not be quite so easy to recapitulate their differences, which are partly those of the subject matter, and partly arising from the idiosyncrasy of the two writers, which shows itself very strongly in their respective pages. Mr. Freeman, though sternly limiting himself to architectural considerations, has, as we have remarked, not concealed his individual likings for the ecclesiastical phase of his subject. The following extracts from his preface will indicate the turn of his mind, and the aim which he has proposed to himself in the publication before us.

“And now, at the risk of repeating what I have said in the General Introduction, I cannot help making a few remarks on the principle which I have pursued in the treatment of what is the real staple of the work, the parts devoted to Romanesque and Gothic Ecclesiastical Architecture. The general idea which I have all along kept in my mind during the composition of the present work is, briefly and simply, the Historical Study of the Art of Architecture. This was the view which I have always set before myself in my own

studies, and as it is one which I could not but see had been neglected, I was proportionably glad of the opportunity offered me of drawing it out in a more formal and public manner." (p. xi.)

"I am persuaded that the Ecclesiological movement, deeply as I sympathize with its most important bearings, has been in some respects prejudicial to the view of architecture for which I am contending. Young as it even now is, it has gone through many phases, and though it has now quite overgrown, at least in the hands of its leading supporters, that narrow insular exclusiveness with which it set out, the tendency of those times is not yet altogether worn away. It was a natural re-action at the time when it arose to carry the feeling in favour of Gothic architecture too far, and almost to anathematize even the study of any other; Norman Romanesque happily escaping by being considered as a Gothic form." (p. xiii.)

"These evils are however entirely incidental; and no one can deny the direct and most important benefits conferred upon architectural science by the Ecclesiological school. I do not think they can be fairly charged with introducing into architectural studies matters unconnected therewith; architecture is only an incidental feature in their pursuits, just as it is in those of archaeologists. The two studies, differing in other respects, have a common point, and each, viewing that common point from its own position, treats it accordingly. If I consult the 'Ecclesiologist' on an architectural question, I have no right to complain if I find the information I am searching for side by side with an article on Gregorian Chants, any more than if a similar search in the 'Archæological Journal' brings me into the vicinity of a discourse on bronze celts or Roman pottery. Neither the chants nor the celts have any interest for myself personally, but both are legitimate objects of study treated of in their proper places." (p. xiv.)

The object of Mr. Poole in writing his history, is thus briefly summed up by himself in the first sentence of his preface.

"The author has endeavoured in this volume, to combine a general history of the greater English ecclesiastical architects of the middle ages, with an equally general view of their works, and of the characters which distinguish the buildings of their respective ages: and he hopes that the result of a plan thus loosely didactic, may be to excite some additional interest in the masters of a great art in its highest application, and a more vivid, as well as a more just perception of the merits of their works." (p. i.)

This sentence of Mr. Poole's involves a subtle fallacy which runs through his whole work, and renders it, in spite of the laborious toil which the learned writer has clearly bestowed upon it, far less satisfactory and complete a manual of what it professes to be, than we had a right to expect from its eminent author, or than he might with a different treatment of the same materials have rendered it.

Architecture is not a mimetic art, as sculpture and painting are, but a constructive one. Sculpture and painting are methods of perpetuating the imitations of some model, either material, or ideal, but for the time being invested in the artist's eye with a substantive existence. Architecture does not imitate, but it creates a certain distribution of material substances, calculated to give shelter and assistance to men and things in the performance of certain duties, or the fulfilment of certain laws of existence. Ecclesiastical architecture is of course, the art of constructing ecclesiastical buildings—buildings, that is, which are either immediately to serve for the purposes of religious worship and instruction, that is churches and schools generally, or mediately to sub-

serve to the use of the former buildings, such as parsonages and colleges. Consequently for a work to be a true history of ecclesiastical architecture, it ought to start with, or at all events evolve in its course some clear and tangible definition of what constitutes the type of those structures which it is the function of ecclesiastical architecture to create: just as much as a history of railroad making ought to show that its author had the ideal of a complete railroad in his head while he wrote. It is precisely in this fundamental requisite that Mr. Poole's history fails. He treats architecture as if it were a mimetic art. No man writing a history of portrait painting for any but children would begin by defining that a portrait was a representation of a human figure, and that the human figure was composed of face, arms, &c. Why so? Because portrait painting is essentially mimetic, and the thing of which it is an imitation must be familiar to every one. An historian of portrait painting would probably compile his work on the type of Mr. Poole's; he would "combine a general history of the greater portrait painters with an equally general view of their works," and "of the characters which distinguish the paintings generally of their respective ages."

This would be the only way to treat such a subject, and for precisely the reason that it would be so, it is the most unsuited for the history of a constructive art of a limited scope of operation, such as ecclesiastical architecture is. In short, to treat ecclesiastical architecture other than *ecclesiologically*, or, to use a more precise term, *ritually*, is to attempt an absurdity, to give an idea of buildings without endeavouring to grasp the definition of the objects for which they were intended. To show how pressing this rule is we need only refer to the publications of the two most acute writers on architecture which the present century has produced—Mr. Hope and Professor Willis. Neither of them by original temperament was an ecclesiologist, and yet each in the course of writing upon ecclesiastical architecture assumed an ecclesiological attitude. Mr. Freeman, who does not especially write of ecclesiastical architecture, and who does especially repudiate the ecclesiological view of his subject, shows himself more really an ecclesiologist in his book than Mr. Poole. For example in his chapter "of Basilican architecture," which inaugurates the Christian portion of his history, he draws out briefly but clearly the principal and ritual portions of the Basilic, and calls attention to its containing "the main elements, both ritual and architectural, of the most perfect Gothic minster."

Were Mr. Poole, like Rickman, an unbeliever in the Sacraments, or even like Mr. Petit a *non-high-churchman*, we should not have been so much surprised at his mistake. But the strange part of his book is that every page shows him not to be so, and the result is the attempt to produce a history of ecclesiastical architecture in England—"Anglo-Catholic" and yet not ecclesiological, "*monstrum cui lumen ademptum*," the play of Hamlet with the part of the Danish prince omitted.

We do not attempt to follow the mental conformation which has produced this result. We cannot, however, but suspect that the school in which Mr. Poole had been brought up may have unconsciously tinged his mind with apprehensions of possible results of ecclesiology upon the minds of various individuals which he had no justification for

entertaining. But we had rather not dwell upon so delicate a topic; we shall only by way of explanation say, that the earliest treatise upon systematic ecclesiology, a work composed contemporaneously with the establishment of our society, and independently of its influence, was a series of lectures by Mr. Poole, and that these lectures were delivered in a town which at that time and for the two or three previous years had seen other features of the Catholic revival most auspiciously inaugurated from the pulpit and in the lecture-room. The town, we need not say, is Leeds. Possibly Mr. Poole may consider that the little volume in question, for the pamphlet-lectures soon swelled into a volume, may be considered as forming a preface to his history. But if such be really the case, he ought to make the connection more visible than it appears to be, and we should be loth to believe that his ecclesiological views, excellent as they were for the time when he wrote, had not developed between 1839 and 1848. Surely then he ought to give his readers the benefit of this development.

With this indeterminateness in the enunciation of general principles, Mr. Poole has combined great prolixity, and the tendency to run into minute anecdote. His volume is in great part made up of extracts from all conceivable authorities and sources, mediæval chroniclers, the Antiquarian Repertory, Mr. Rickman, old accounts of works, and Ray's Proverbs (explaining how Tenterden Steeple came to be the cause of Goodwin Sands.) All this miscellaneous anecdote, or at least a considerable portion of it (for some of the works of the last century were hardly worth quoting *literatim*) might have been very acceptable in a history written upon a larger scale, but coming where it does, scattered up and down a volume of little more than four hundred pages, and characterised by not very clearly defining what its subject matter is, it simply adds to the confusion.

We shall, if our readers will accompany us through the research, give a short praxis of the contents of the various chapters of Mr. Poole's history, to show that we have not been misrepresenting him. We shall by so doing be able to compare him with Mr. Freeman in his treatment of a branch of his subject, which we should have thought he could have handled with peculiar gusto—the revival of Pointed architecture in the 17th century.

Chapter I. treats of the Anglo-Roman period. Chapter II. of the Mythical period, i.e., the age of Aurelius Ambrosius, Merlin and Arthur. Our author will not, of course, be expected to claim much accurate ecclesiological knowledge of those days. Accordingly, after a few preliminary observations on ancient faith and modern selfishness, Mr. Poole commences with the assertion that the first Christian temple in England "as all accounts agree," was at Glastonbury; and, to prove this, quotes William of Malmesbury's account of its foundation by Joseph of Arimathea, coupled with the assertion that S. Joseph's church was still standing in the 11th century, because Canute's Charter of Glastonbury was written and published "in the *wooden church*," (which by the way Mr. Petrie shows to have been of the normal length of Irish churches, sixty feet; a curious fact, as S. Patrick was educated at Glastonbury.) After a memoir of

S. Lucius we arrive at the martyrdom of S. Alban, extracted, with a sort of cautela, from Venerable Bede, and a few more particulars relative to the famous church which was built on the site of his martyrdom. Of course we have no objection to Mr. Poole recreating himself and his readers with the mediæval writers to his heart's content, but we must protest against his apparently placing the history of S. Alban by Venerable Bede, and that of Joseph of Arimathea by Malmesbury on the same level.

There is a curious mistake in page 11.

"It would be in vain to attempt a description of the ecclesiastical architecture of the Anglo-Roman period, not a single building originally designed for the services of the Christian church at that era still remaining in England, unless the multangular tower at Dover called the Pharos, be an exception, and the only encouragement to call this a church, or part of a church, is that we know not what else it may have been."

No man before Mr. Poole's time (whom we ever heard of) did think this multangular tower any thing but a light-house; but adjoining it there happens to stand a ruined cruciform church, which although subsequently altered into a pointed form is supposed to be in its original fabric Roman. The mythical chapter is chiefly composed of extracts from the (we truly believe) over-maligned Geoffrey of Monmouth, as translated by Dr. Giles, interesting and amusing enough, but not precisely what we should have looked for in the *History of the Ecclesiastical Architecture of England*.

The next three chapters treat of the Saxon period, comprising from page 25 to page 90; the third headed "from the coming of Augustine to the birth of Dunstan;" the fourth extending to Edward the Confessor; the fifth generally entitled "the Saxon period."

The numerous questions of great interest which might be handled in three chapters on the ecclesiastical architecture of the Anglo-Saxons need hardly be recapitulated. The whole question of Saxon church arrangement, viewed with a reference to the Basilican use, on the one side, and the mediæval English on the other, and of its architecture compared with the contemporaneous Romanesque of the Continent, is full of curious considerations, of the importance of which Mr. Poole must, we should conclude, be well aware. And yet, as if by some strange fatality, our author contrives to avoid every one of them. No allusion can be found to any of the questions of ritual architecture on which we should have wished to have had existing information collected;—we allude to such questions as that of the position of the altar and its attendant fittings, and of how far the division between the chorus and the sanctuary was constructional, (as it usually was in Norman parish-churches;)—excepting one reference to the single church of Brixworth. Mr. Poole ought at least to have alluded to these points, were it only to apologize for the paucity of information which he could offer. Mr. Freeman does as much—though not called upon to do so with equal stringency:

"The internal arrangement of the Saxon churches is the point with regard to which we have the smallest store of examples to guide us. As far how-

ever as we can judge, they followed the usual type of the Latin Church, the chancel, nave, and aisles, with their arcades and clerestory; but the apse, though not excluded, is not of frequent occurrence." (p. 208.)

Mr. Poole, in the fifth chapter, does indeed recapitulate, as follows:

"In general outline and pictorial effect, the churches of the first ten centuries were probably all of them low and comparatively unadorned; but there was considerable variety in their appearance. Many had a nave and aisles as well as a chancel, and the latter often terminated in an apse or semicircular projection." (p. 71.)

We appeal to our readers whether anything could well have been stated more loosely—less ecclesiologically. Does the writer mean really that a nave was not as essential a feature of a Saxon as of any other church which has ever been built? We conclude that *many* must refer to "aisles."

What do we find instead? The first of the three chapters is little more than an abridgment of Venerable Bede, admirable for a general Church history no doubt; and put together, we are glad to testify, with considerable religious enthusiasm. Among the documents quoted are Eddius and Richard's descriptions of S. Wilfrid's churches at Hexham and Ripon. The English is given in the body of the book, and a considerable portion of the Latin is reproduced as foot-note, but explanation there is none. A casual reference in a note alludes to Professor Willis's History of Canterbury cathedral. The first chapter however of that volume, most valuable for any historian of Saxon church architecture, is left without having contributed a single line, directly or indirectly, to swell the volume! The next chapter commences with a long biography of S. Dunstan, not omitting that famous exploit with his tongs, which he is now most popularly remembered for—wound up by the following strikingly original moral:—"A story of this kind carries with it its own refutation, as the assertion of a fact; but it conveys this true lesson, *that the man whose hands are never idle, has a great advantage over the tempter.*" The next page contains an extract from Professor Willis's account of the Saints' burial at Canterbury. This leads us to repeat the question, why was not the history made use of in the preceding chapter? We have then an extract from the chronicle of Ramsay, and a notice compiled from Lord Campbell's Lives of the Chancellors, giving the memoir of Turketul, (of whom Mr. Poole might have found so picturesque a notice in Maitland's Dark Ages,) and so the chapter ends without so much as an allusion to Professor Willis's very interesting researches on the Saxon cathedral of Winchester.

The fifth chapter, "The Saxon period," as it is headed, commences with a "general review of ecclesiastical architecture in the Saxon era." We might therefore have hoped to have seen the deficiencies remedied under this comprehensive promise. The chapter accordingly begins with a striking statement and a no less striking deduction.

"We might multiply, almost indefinitely, the accounts of churches erected during the Saxon era, but separate accounts add little to our real knowledge of the state of architecture, and the principles of church builders: we shall

therefore content ourselves with a general estimate of the number of churches erected in England at the time of the Conquest, and a slight sketch of their architectural features." (p. 66.)

A little further on we have a passing allusion to the Saxon cathedral at Winton, and *Wolston's* (*sic*) metrical account of it, and then a sort of rambling discussion on long-and-short work, bricks, herringbone masonry, and Brixworth church, headed by the announcement that Mr. Bloxam enumerates sixty-four churches with portions of Saxon work. We think that our author, with his love for extracting, might advantageously have made free with this; and we should not have grudged him the additions contained in our Hand-book, to which he does not make the slightest allusion. Then follow Greensted church, S. Theodore and the Parochial system, glass, the use of lead, and church music, where of course we find duly paraded the story of King Canute and the monks of Ely. Music, by an easy transition, leads to church bells, which are amply illustrated from "the Abbot of Aberbrothock," and "Stow's Survey of London," (referring to the times of Henry VIII.) Bells bring us to clocks, which Mr. Poole informs us were first mentioned by Dante; and from clocks we come to burying in churches, which, strange to relate, is not illustrated from the parliamentary report upon the subject which appeared a few years since: and so concludes Mr. Poole's contributions to the elucidation of Saxon ecclesiology.

Chapter VI. inaugurates "the Norman period" which Mr. Poole wisely commences from S. Edward. It begins with short notices of the King, and Harold's foundation of Waltham, and a long one of Bishop Gundulf. It does not seem to have struck Mr. Poole that a systematic description of the naves of Waltham abbey and Rochester cathedral would have been desirable. We have notices of other Norman church-building prelates, of the work of Walkelin, introducing an extract from Willis's Winchester, which might with advantage have been sooner made use of, and after a digression upon freemasons, the chapter winds up with this paragraph:

"It has been observed again and again, that the marvellous uniformity of detail in structures of the same age, is owing to the general diffusion of freemasons, who carried with them everywhere the same rules, the same forms, the same hands and tools to work with. This uniformity is indeed marvellous, but it is sometimes a little exaggerated. There is for instance a clearly national character in our own architecture, which distinguishes it from that of all other countries, both in the general character, and in the details of the buildings of the same age. Let the reader take up Mr. Petit's work on Architecture, and turn over the beautiful sketches, which give the character of the mass with wonderful force: he will at once exclaim, and in almost every instance with truth, This is foreign, this is English, before he has read the names. Again in detail: the Early English, though not exclusively, is chiefly ours. The Geometric we have in common with other countries, and partially the flowing Decorated; but this is deteriorated on the continent into Flamboyant, while it gives place in England to a decidedly different style. Nor are the mouldings and ornaments less distinct in character: there is indeed a general synchronism of like forms, but they are similar, not identical. An Englishman may be proud to say, that in all these instances he is thankful that we have had our own grandmaster, our own architect, our own masons,

our own craftsmen ; for certain it is that we yield to no nation in Europe in the beauty, as distinct from size, in the elegance, as distinct from gorgeousness, of our cathedrals and parish churches." (p. 119.)

This is no doubt very pretty and very patriotic, but what does it prove ? does it show that English architecture is necessarily the finest, or that that of France and Germany is not equally characteristic ? Certainly it does not show that we invented any phase of Pointed or Romanesque either ; its very position at the end of the first chapter on the Norman period sufficiently refutes that deduction. As for "Early English" being chiefly ours, in the face of Coutances and Laon, and Chartres, and the *Liebfrau-Kirche* of Treves, the less that is said the better.

The next chapter, continuing the Norman period, gives some remarks on the use of brick, with which we cordially agree. A good deal of miscellaneous information follows, including long accounts of Durham cathedral and Bolton priory. We at last reach the sentence, "Let us now take a general survey of the ecclesiastical architecture of the Norman period." We find accordingly a fair enumeration of the striking architectural features of a large church, and a certain amount of facts evolved—such as the prevalence of crypts in Norman times. But of other more exclusively ecclesiological considerations there is a remarkable lack. In page 150 we find the following vague, and therefore incorrect statement :

"The increased length of the choir is, on the other hand, a clear advantage of every succeeding arrangement over that of the Normans, for it restores harmony between the structural and the liturgical division of the church, the choir being no longer brought down into the nave in the interior arrangements."

Mr. Poole does not seem aware that lengthening of the choir was ruled in later Norman churches, (not very late ones either ;) for example, Conrad's Choir at Canterbury. In one word, he passes over this most interesting epoch of ecclesiological revolution, when the Basilic finally transmuted itself into the mediæval cathedral, without seeming to be aware that it was an epoch. We should have thought that Professor Willis's Canterbury might have taught him otherwise. To Norman parish-churches, as Iffley, for instance, and Kilpeck, and their most interesting ritual constructions, such as their sanctuary, as well as chancel arch, and the narrowness of the latter, or sometimes its triplicity, there is no allusion. The lady chapel at Compton is unnoticed, neither are the Norman sedilia at S. Mary's, Leicester, spoken of, although the earliest known to exist. Of course, illustrations drawn from continental churches, such as the mighty abbey of Cluny, would be obtrusive in a History of Ecclesiastical Architecture in England.

Chapter VIII. is entitled "the Transition from Norman to Early English." This is a theme which might have admitted of the most interesting treatment, and given rise to most curious disquisitions. But how does Mr. Poole handle it ? He begins with an abridgment of Professor Willis's account of the rebuilding of Canterbury choir, and

then, with a few commonplace remarks upon the distinction of Romanesque and Pointed, and a sentence or two on Patron Saints, hitched in apropos of S. Thomas of Canterbury, the chapter concludes. We may as well observe here that Mr. Poole throughout uses Rickman's nomenclature without so much as alluding to the existence of any other. Of course as he does not allude to ours, we shall not spin out this article by endeavouring to show him why we prefer it to the one which he has adopted.

The subject of Chapter IX. is "the Symbolism of Ecclesiastical Architecture." It is satisfactory for us to observe that though he gives his statements with that peculiar caution which seems characteristic of his temperament, yet on the whole Mr. Poole fully accepts the fact of symbolism as a vital principle of Christian architecture. The greater part of the Chapter is naturally taken up with an examination of Durandus. Mr. Poole in the course of his remarks excludes from the category of symbols, properly so called, those portions and features of a church which were not pre-designed with a symbolic intention. He denies the applicability of the term symbol to anything secondary, the meaning of which has been assigned subsequently to its adoption into the material fabric. The verticality, for instance, of Pointed architecture he denies to be symbolical of the Christian faith, because it grew out of constructive reasons. On the other hand he challenges the correctness of the term applied to direct representation, such as that of the Doom over the chancel arch. We are conscious that the dispute is one of words, but still we think that there is a principle involved in the use of the term symbol applied to such cases sufficiently important to justify us in offering a few words in vindication of it. No one of course of a logical mind will say that these are all symbols of the same sort. The verticality of any particular church is an accident, an indefinable result of a certain combination of proportions; its cruciform shape is of its essence. The builders of it intended the latter: they may or may not have intended the former. But does this limitation of the term symbol to things which are of man's devising, for such in fact is the question, fulfil the Catholic idea of the condition of the material world under the Christian dispensation? Surely the Catholic view of the Incarnation is, that it has hallowed all created matter, made it all share in the outpourings of the glory of that most consoling mystery—connected the whole visible creation into an infinite series of *sacramentalia*—outward and visible signs of the inward and spiritual grace accompanying "The Word made Flesh." Truly it is the part of the devout mind to gather together and dwell upon these sacramentalia—these symbols, and most especially in the House of The Lord. Of their number there can be no limit—for the regenerate soul of the Christian creates them to itself. The good Bishop of Mende meant this, and no more, in that book of his, which has for so many years been a store-house of piety to the Western Church. Of course some symbols may be far-fetched, and little applicable, and ought therefore to be allowed to perish with their conception. Such we are willing to own is the instance adduced by our author, from Messrs. Neale and Webb's Durandus, of the supposed symbolism of the stringcourse springing

from the east window, and binding together the whole church. But when we reflect how many years (comparatively) have elapsed since that work was published, and how young and ardent its translator-authors were, and when we weigh the fascinating interest of the new field of thought that it opened out to them, we can only be astonished that they were not more often led to seek for resemblances, where their more matured judgments would tell them none could wisely be found. The other case of "vulne" and "pede-windows," has, it is known, never been adopted by our Society as a society—it remains the bold and ingenious but individual conjecture of one of our most valued members.

The applicability of the term symbol to such representations as the Doom is a separate question. We think Mr. Poole has been very infelicitous in his choice of example to show that paintings are not symbolical in themselves. Had he alluded to the direct representation of some antecedent event—such as the meeting of Isaac and Rebecca, or the death of Goliath, we grant that as the representation of the particular event it would be rather a stretch of words to call it symbolical. But the Doom, that most stupendous event, yet unrevealed, and to be performed with the whole immeasurable universe as its scene, cannot be represented literally—no painter can conceive it—no chancel-arch could contain his conception if he did so. Every painting of this dreadful day *must* be a symbol. Mr. Poole grants that all pictures may secondarily become symbols—and here we close with him. He has however overlooked one part which would have, had he explained it, smoothed down the difficulty which seemed to environ this side of the question; namely, that the translators of Durandus included under the name of symbolism what is now more correctly and expressively understood by the word borrowed into our ecclesiological terminology from the French—Iconography. We grant this word etymologically means only the science of pictures; but it has acquired a well ascertained secondary ecclesiological signification, which we should commend to Mr. Poole to employ whenever his history shall reach a second edition.

Chapter X. is devoted to the Round Churches of England, commencing as is right with a short notice of the church of the Holy Sepulchre. Then follows a short description of the restoration of S. Sepulchre's, Cambridge, not omitting the subjects of the windows, and continuing,—

"This is a cursory description of the church as it now appears, after having been restored with great taste, and at a vast expense, by the Cambridge Camden Society. It is greatly to be regretted that a question very indirectly touching architectural proprieties should have occurred to take the work out of the Society's hands; and no one can approve of the taste and judgment displayed in the few alterations which have been made since they resigned their task of restoration. Into the polemical question of course we do not enter." (p. 194.)

If our taste really was so great in this restoration, we think we really might have received some warmer sympathy from a fellow labourer in the cause of church-restoration, as Mr. Poole claims to be, than his

very frigid "greatly to be regretted," for having as our reward been snubbed, misrepresented, ruined in purse, and finally put into the Ecclesiastical Courts by the incumbent whom we had disinterestedly benefited, and who, like Mr. Poole, fully admitted in words the "great taste" of the general restoration. Besides we must utterly deny that the question "very indirectly touched architectural proprieties," assuming of course that Mr. Poole means the proprieties of *Ecclesiastical* architecture. If Ecclesiastical architecture be the architecture of Christian churches, and if the Holy Altar be the most important thing in churches, then we assert, and challenge Mr. Poole to gainsay us—that the questions of its form, material, and relations to the remaining structure are most vitally connected with the proprieties of ecclesiastical architecture, at least of ecclesiastical architecture treated in the spirit in which, from what he shows of his positive views, we have a right to demand that our author should enter upon it. Of course we cannot expect the Brittons and Rickmans to sympathize much with such a feeling; but there is no *tertium quid*, no "Anglo-Catholic" cultivation of Ecclesiastical architecture; and Mr. Poole must be content either to dwell with them, and live out his architectural life, elaborating gurgoyles, and contriverting mouldings; or he must boldly and unhesitatingly join the ranks of those who love churches, their architecture, and their adornment, *because* they are the houses of The ALMIGHTY, the abode of His Blessed Sacraments. "Into the polemic question of *course* we do not enter." Where lies the compulsion? There *was* a time when Mr. Poole did enter into it—for in the first edition of his Lectures he argued that wooden altars were alone permissible in the modern Church of England. He subsequently saw reason to modify this view, and very openly recanted it in the subsequent publication, where of course it still remains, his last expressed view upon the matter. The three other round churches are next commemorated.

In Chapter XI. Mr. Poole discusses "the connection of heraldry with ecclesiastical architecture," a question in which he seems to be at home.

Chapter XII. ushers in "the Early English period." This, we need hardly say, is chiefly anecdotal, and refers to a few churches, such as Ely and Westminster; but it also contains a recapitulation of some of the most prominent architectural features of the style, out of which we glean the following ecclesiological notices, which we quote *in extenso*, to show that we are not hard upon Mr. Poole, in complaining of the very superficial way in which he has handled the subject. We shall not at this period of our article pause to say how he might have expanded them, or what further topics he might have entertained.

"First, then, and principally, in large conventual churches, the choir is now very greatly enlarged, being full twice the usual length of the Norman choir; and thus room is gained for the choral services, without carrying the stalls into the nave. Besides this, there is often an additional eastern transept, either midway between the cross and the east end, as at Salisbury and Wells; or at the extreme end, as at Durham and Fountains." . . .

"On the other hand crypts are almost, and apses are quite discontinued; but this from no repugnance to a polygonal figure, for chapter-houses of this

period are usually polygonal, whereas they were previously quadrilateral. The form now adopted was retained in after periods. It was probably suggested by some arbitrary association of a number of persons forming the chapter with a number of sides to the building in which they met in synod." . . .

"In parish churches, the sacarium is no longer added, as constructively distinct from the chancel; unless a central tower may seem to make that distinction, and this is by no means frequent, except in cross churches. On the other hand the nave is more universally furnished with aisles; and a steeple, often both tower and spire, is very frequently added at the west end; the spire as in larger churches being the broach, or the wooden spire already described." (p. 226—228.)

Chapter XIII. is "the period of Geometrical Tracery." Mr. Poole complains in the beginning of the undeterminableness of the date, when the First, (as we shall continue to call it,) is ruled to pass into the Middle-Pointed style by different writers. We fully agree with him as to the difficulty of this question, which must after all be left to the judgment of the particular architecturalist, it being on all hands admitted that there is between the developed specimens of either style a debatable margin. We shall have, when we encounter Mr. Freeman, to speak more at length upon this topic. Now that Mr. Poole gets among mouldings he seems to feel his footing, and we accordingly have a chapter without a memoir, and with very few extracts. *O si sic omnia*, the book would not have been so large.

The XIVth chapter relates to "Sculpture and Carving;" the following one to "Painting, Mosaic, and Glass Painting," both viewed "as decorations of Ecclesiastical Architecture," introduced by the following sentence:

"We have now arrived very nearly at the culminating point of ecclesiastical architecture, and other arts which followed in her orbit, have kept pace with the *ars regina*, so that now the most splendid buildings have also the most splendid adornments of painting and sculpture. Let us here, therefore, review the progress of the decorative arts, as applied to ecclesiastical architecture." (p. 253.)

Mr. Poole denies the attribute of repose belonging to Norman sculpture—truly enough as a general, but too trenchantly as an universal rule, considering, as he himself a page or two beyond states, how favourite a subject of sculpture the Majesty was with the artists of this epoch.

Mr. Poole takes occasion to burst out into a warm invective against the Paganism of Torregiano's metal-work groups upon Henry the Seventh's tomb. In all that he remarks about the merits of Christian and of Revived classical sculpture, we need hardly say that we most fully agree. A few pages, and these are all, are given to the interesting subject of woodwork—and this in a purely artistic way; the deeply important questions of choir-arrangements, screens high and low, lofts, &c., being judiciously passed over in this History of English Ecclesiastical Architecture. In the praises which Mr. Poole heaps upon Gibbons' carvings, as contrasted with those of mediæval artists, he forgets that he and they worked in different materials: the wood with which he produced his wonderful creations being lime—theirs oak and chestnut—the one soft and perishable, the other hard and durable—so that to blame them for not attaining an equal finish with his works, is about as just as it would be to reprehend a worker in granite, because he never

attempted to rival the minutæ of his neighbour the alabaster-carver. The throne at Canterbury is no longer Gibbons' work, as Mr. Poole asserts it to be.

The next chapter begins with a sentence which contains a curious mixture of truth and error. Mr. Poole states, "I have no intention in this chapter to enter upon the whole subject of polychromatic decorations, or upon anything that would now be referred to the house-painter or mere decorative artist;" and he continues to blame the middle ages for what he conceives to have been their too lavish employment of colour. We are willing to agree with him that the colouring of those times was frequently more gaudy than in good taste; and we are, we suspect, prepared to go further than he would accompany us, in our advocacy of subject and figure painting, in lieu of mere ornamental diaper; but we are not at all prepared to admit his canon, that the colouring of sculpture and carving was in itself a proof of a barbarous taste. It is undeniable that there are many cases, where the addition of colour to sculptured work would injure it; but there are as undoubtedly occasions where it would be beneficial. It is the part of good taste to assign its class to each particular instance, with the necessary condition—of which the mediæval artists were not, we allow, sufficiently careful,—that the more delicate and highly-finished the execution of the work itself is, the more so must also be its coloration. In the picture which Mr. Poole draws of the state of things which called for this profuse use of colour, he forgets that these are exactly what he and we are striving to revive. We mean particularly the universal application of painted glass to churches. We must, however, above all, protest against the slighting way in which Mr. Poole, in the sentence which we have above extracted, speaks of the "mere decorative artists." No doubt decoration has often fallen into unworthy hands; and it has often been applied where higher things might have been expected; but is it not our duty to elevate it to its due position rather than to continue it in its present condition of abasement? Why should the harmonious distribution of colour and form be voted journeyman's work? The highest geniuses of old time thought this worthy of their consideration, and if Christian art is again to live and grow, the great men of the future will again study it. If we are always to leave it to secondary hands, our Warringtons, and Sangs, and such like, it will of course be found obtrusive; and its perpetrators will from self-interest try to force it everywhere; and the struggle between it and higher art will never cease. But consider it as a part of the great whole, and it will by an irresistible necessity assume its due form and proportion. Was Raphael a "mere decorative artist" when he executed the graceful arabesques of the Loggia? Did Giotto degrade himself when he conceived the borders of those paintings which have given the little chapel of the Arena an European glory? And in our time all those artists who have most contributed to the growth of Christian art, have not thought the work of Mr. Poole's "house-painter" beneath their notice. We may be well content that a branch of Christian art which has occupied their thoughts, though assuredly subordinate, is yet not "house-painting," and glazing, we suppose Mr. Poole meant to add, or the

fitting study of a "mere" decorative artist at "two-and-sixpence a day."

After a miscellaneous array of scattered facts, and a host of extracts, Mr. Poole returns to the question of the revival of mural painting, which he is willing to admit, to the extent of "all Scriptural pieces, which do not contain representations of the Second or Third Persons of the Adorable TRINITY, except in the way of symbol!" Our Blessed LORD then was "made flesh and dwelt among us," and the whole Christian religion differs from any other, the Jewish especially, from its alone conceiving the union of perfect Deity and perfect Manhood; and yet, says Mr. Poole, we are never to decorate our churches with the representation of the great object of our faith and our love—Christians in doctrine, we are to remain Jews in art! Can inconsistency well go any further? His warranty for this strange prohibition is a decree unconfirmed by later times, of the Provincial Council of Eliberis, pronounced while Paganism, with its anthropomorphic seductions and dangers, was still the religion of the State and of the majority of the world, and clearly meant to meet this state of things. We would ask Mr. Poole one question. Does he consider the absolute prohibition of religious painting, or sculpture, given to the Jews, repealed? Of course he does, from what he himself lays down. What then has repealed it? The Incarnation of course, and yet the Incarnation itself is not to be represented!

He conceives the "best models in composition" for the religious paintings of the future would be Mr. James Hope's drawings "from the pictures of Raphael in the Vatican." Are we to conclude that he might not, perhaps, on the whole object to the originals of these drawings being under particular contingencies substituted for them as the models? Were there not once men, whom they called Giotto and Gaddi, and John of Fiesole, and many more, who might equally be called on to play their part? Mr. Poole thus lays down the law:

"The best models in composition would, I think, be the drawings published by the Chancellor of Salisbury, from the pictures of Raphael in the Vatican. The best mode of painting in almost every case, would be distemper, and the best style of colouring a warm but subdued tone, chiefly produced by the several preparations of ochre, and the positive colours of the lightest tint. I speak of course only for such small churches as would scarcely demand the exertions of the highest artists, who would be trusted to use oil or fresco at their discretion, and to employ their own styles of colouring; but if these only were employed, the cost would be beyond the reach of most benefactors of churches, and it is certain that the state of the arts at present is such that there are many 'decorative artists,' who would be abundantly qualified with a little practice in the merely technical part of the process to adorn the walls of churches in distemper, after copies which might be provided for them." (p. 298.)

All we can trust is that these "decorative artists" will continue in the plumbing line! Conceive a church, done by one of them, in "ochre" "with positive colours of the lightest tint."

Mr. Poole continues to discourse of mosaic. After stating most truly that the art was known to the Romans, he says—

"The question at present is of the Christian and ecclesiastical use of mosaic: and here we find that whether they were removed thither from Pagan

temples, or from some secular buildings, or whether they were constructed for the purpose, the dome of the church of S. Constantia in the Via Nomentana, at Rome, was adorned by Constantine with pictures in mosaic. When, therefore, the invention of this art is attributed to Giotto, who flourished at the beginning of the fourteenth century, the most that can be understood is that he revived, or greatly extended its use." (p. 299.)

Illustrated by the following foot note.

"See a paper on mosaic pavement by Mr. Gough, *Archæologia*, Vol. X."

We really think it would have been kinder of Mr. Poole to have left poor old Gough's blunders to sleep in the obscurity of the tenth volume of the *Archæologia*, and not attempted to refute them in order to show his own erudition, in which however he has unfortunately most signally failed. One would think from reading his text that mosaic had slept between the days of Constantine and Giotto, about nine hundred years! Does not Mr. Poole know, or is it his unfortunate mode of writing which prevents his being able to state it, that during this long interval flourished a school of mosaicists, whose works still remain to attest the religious depth of the art of those days which strove to clothe pious imaginings in an imperishable material? Has he never—to mention a few instances—heard of Santa Sophia, of S. Apollinare in Classe, of San Clemente, of the Triclinium of the Lateran, of S. Mark's, of Monreale? Does he not know that from Giotto's day mosaic actually declined, being so generally supplanted by fresco?

In the next sentence we find that "in England the principle of mosaic was doubtless applied to pavement long before the time of Giotto!" A little lower down we read "we owe, however the introduction of the more costly and elaborate character of mosaic to the visit of an Abbot of Westminster to Rome, at the time this style of decoration had acquired renewed favour."

It is clear that Mr. Poole has never grasped the fact of the mural decoration of Italy during so many centuries having been mosaic! To render his ignorance more inexcusable, he actually refers in this chapter to Mr. Hendrie's translation of Theophilus, in which mosaic painting is treated of, and referred to by the translator in the preface.

Mosaic leads to painted glass. Mr. Poole is in this department saved from such gross blundering as that which we have just examined, by his having fallen in with Mr. Winston's book as his guide; and he repays his obligations by the unreasoning worship which he pays to his instructor. Passing over the unfounded prejudice that the large grisailles in York Minster, commonly called the five sisters, are "the finest Early English windows in the kingdom," we reach the statement "Mr. Winston, whose judgment is decisive on this point, declares, that it was during the first quarter of the sixteenth century, that glass painting attained its highest perfection as an *art*." This question has been fully treated in another article in the present number, to which we entreat Mr. Poole's attention. Our readers will remark that metal work is, except in the use of monumental brasses, entirely passed over in this synopsis of the subordinate branches of ecclesiological art.

Chapter XVI. deals with "the Decorated Period," and contains a fair estimate of the excellencies and defects of the Flowing style, running off into a long monograph of Ely, with a memoir of Alan of Walsingham.

In the next chapter we attain "the Perpendicular period." We defer to its opening statement which is of course intended as an introduction to a synopsis of part of Professor Willis's memoir on Winchester cathedral. The chapter consists more of a series of church notes than any which we have previously met with, concluding with the anecdote of Tenterden Steeple and the Goodwin Sands. It has an appendix of "extracts from the accounts for building Louth Broach," a document which serves to bring the book six pages and a half nearer to the 415th.

The next chapter continues the same period, with another appendix of documents, all "published before." Mr. Poole's views of the choice of style are here given with a conciseness which does not always characterize him.

"Whether we should revert for our best models to the pure Early English, to the Geometric, or Flowing Decorated, or to the Perpendicular of the first half of the fifteenth century, may admit a doubt; but there can be no doubt that the chapels of Alcock or West at Ely, of S. George's, Windsor, King's College, Cambridge, or Henry the Seventh's Chapel, Westminster, are both practically and æsthetically the last that we ought to imitate." (p. 377.)

For our reply to this liberal permission, *vide the Ecclesiologist, passim.*

We have now reached the last chapter, "the Post-Reformation period," which enables Mr. Poole to epitomise Will Dowsing, followed by a few remarks upon the revived Pointed of the seventeenth century, which do not appear to us to indicate a sufficient appreciation either of its ecclesiastical importance or of that considerable share of the old beauty of mediæval architecture which it undoubtedly inherited. His summing up of Wren's merits runs as follows;

"The plan of the new city, and the rebuilding of most of the churches, including S. Paul's, was committed to Sir Christopher Wren, who brought to his task the requisite energy, and the no less requisite self-confidence; but who felt or affected a contempt for the architectural works of the mediæval Church, which boded ill for the sacred edifices which were to start into renewed life under his hands. It is indeed deeply to be regretted that when so many churches were to be rebuilt, the style chosen should have been so uneclesiastical: but it would have been a subject of still greater regret, if Wren, with his very imperfect knowledge of Pointed architecture had affected that style for his churches. In some instances he imitated the Gothic forms and arrangements, but his imitations are always failures. Witness his western towers of Westminster Abbey, and his steeple of S. Dunstan's in the east." (p. 405.)

The sentiment expressed in the extract appears to us to be not only harsh but unphilosophical. Let it be granted that Wren's Pointed details are far from being pure; rather, we should say, very impure. This we are most willing to allow—but in allowing it we claim high merit for his masses. The very towers of Westminster, which Mr. Poole singles out for condemnation, are to our eyes, as beautiful in the mass, as they are faulty in detail; and the towers of his two city churches, S. Mary Aldermary, and still more so S. Michael, Cornhill, absolutely magnificent. Let Mr. Poole view S. Michael's tower from the Mansion House, and then from London bridge, and we cannot for a moment doubt that

he would recant his too unfavourable judgment. But we are digressing: let it be conceded that Wren's Pointed is full of faults: is it therefore to be a subject of congratulation that he did not adopt it in all his new churches, and in S. Paul's, and so make it again, as this choice of his would most assuredly have had the effect of doing, our recognised style of ecclesiastical architecture? Did Mr. Poole when he penned this sentence realize the religious condition of England at the end of the seventeenth century, and the consequent effects of such a preference on the part of the great architect? We on the contrary, believe that it would, humanly speaking, have been the greatest blessing to English Ecclesiology if such had been the case: and we must be excused for endeavouring hypothetically to trace what might have been its results—conscious as we are that in so doing we may be rendering ourselves obnoxious to Dr. Johnson's rebuke, in answer to some one who was teasing him about the possible results of some impossible contingency—"What should I do, Sir, if I was a tiger?" That Puritanical dread of decoration, and symbol, which the last century's neglect has so extensively sown in the English mind, was not characteristic of our people, as a people, in those times. A strong and fierce party held it, to be sure, perhaps more really and intensely than any body of men do now. But that party was then external to the Church of England, and waged an open warfare against her Catholicity. Within her pale matters were different, and the symbolical decoration of churches was, as is well known, a point of conscience with the Caroline movement, (though often misdirected from lack of taste and antiquarian knowledge,) and did not absolutely die away till many years after the opening of the last century, till indeed some time after the accession of the House of Hanover. Let us then conceive this feeling directed to mediæval channels. Of course the churches which Wren, or his immediate followers first built, would have been very incorrect in their mouldings, and probably heavy in their general effect; but still they would have been Christian churches; S. Paul's, retaining its Catholic plan, and noble proportions, with a more Catholic architecture,—not emulating S. Peter's, but vieing with Orleans,—rebuilt in as noble a style as S. Michael's, with its stalls carved like the Post-Restoration ones of Durham, and its traceried windows glowing with the glass of the Van Linges and the Prices, its niches filled with the statuary of Cibber and Roubilliac; its walls alive with fresco, even though this fresco was no better than "The sprawling saints of Verrio and Laguerre," would still have been a magnificent monument of the Christian piety of the Catholic Church in England! But it would not only have been a *monument*, but a *germ*. It would have been impossible, once the impulse was given, that things could have remained where they were—Christian art must and would have developed—genius would have cherished and fostered it. The picturesque massiveness of Vanburgh would have rejoiced in a ready element to work upon. The religious solemnity of Hawksmoor would have found that congenial pasture from which the misfortune of his time excluded him; and the result must have been, if no fresh classical renaissance had grown up to mar the harvest, that we should now have been in a far different and more advanced position than

we find ourselves—not pupils, but masters—not sedulously reproducing, in order as it were to learn our lesson, the literal forms of the 14th century, but grappling with the principles of those old days expanded and accommodated to the changed circumstances of our own times. It will be no answer to say that it would have been impossible for a study of Pointed architecture which at its outset betrayed so great an ignorance of the details of the style which it handled, to work back to purity. The history of the last thirty years would be a sufficient refutation of such an objection. Bad as it may be, the Pointed of Wren is infinitely better than that of Soane and Wyattville, and yet the latter has within a single generation grown up into that of Pugin, and Carpenter, and Butterfield, and Scott.

It is consolatory to turn from the starched complaints of Mr. Poole to Mr. Freeman's more generous appreciation of the 17th century, although we are conscious that our extracts are somewhat long.

“It is a most remarkable fact that the revived Gothic of Oxford, a truer and better Renaissance than that which usually monopolizes the name, actually improved and developed as it went on. Laud's buildings at St. John's College are indeed an exception. Even these are in general outline Gothic, but in their Gothic features much more Italian or rather nondescript detail has intruded itself than in the structures already mentioned; and, farther than this, the cloister, though supporting a Gothic upper story, consists of round arches on single columns. Yet even this is Basilican rather than Italian, it is the very arrangement against which classical pedants so bitterly cry out in the first Christian Churches. But this erection was rather extraneous than native, it was not the genuine production of the Oxford school, but an intrusion of the court architect, Inigo Jones. The local school continued on the whole to improve. Oriel and University, the latter of which was not completed till after the Restoration, have hardly the same merit as designs as Wadham, but they are free from the monstrosities of the Schools tower. One circumstance is especially worthy of notice, that the tracery of their larger windows entirely forsakes the Perpendicular line, and reverts to the Flowing forms, though but clumsily imitated. The ogee gables have certainly a fantastic air, and a pure taste will not compare them with the genuine straight-lined forms; still they were probably intended as a Gothic development, and certainly cannot in any sense be looked upon as distinctively Italian.” (p. 437.)

“After the Restoration Italianisms became far more frequent. A large part of the great quadrangle at Christ Church was indeed built or rebuilt at this time in exact, or rather ludicrously servile, imitation of Wolsey's work, and the gateway tower must be allowed the name of Gothic, impure as it is. This was finished by Sir Christopher Wren in 1682, and, as a mere work of architecture, apart from consideration of the purity of particular styles, must be allowed to be a fine conception, fully worthy of the great, though perverted, genius to whom it is due. It strikes the mind at once, and not unpleasantly, by the boldness and singularity of its outline; the cupola can hardly be called inconsistent with the style, and is a noble carrying out of the idea suggested by the smaller ones clustering round its base. It is St. Sophia in the garb of a Gothic gateway.” (p. 439.)

“Now is it too much to suppose that this decided revival and strong adherence to the old Northern and Christian forms is but the material reflection of that Catholic movement in the English Church, which has immortalized the names of Andrewes and Laud, and a host of inferior worthies? Of course we are not to look for any direct influence; the very structure raised in Oxford by the martyred Archbishop paganizes, as we have seen, more than any

contemporary building in the University, and it was under his auspices that the most fatal changes were inflicted upon old St. Paul's. But under the notion which I have all along taken of the deeper meaning of architecture, there is no absurdity in supposing an unconscious influence to have emanated from a source which would have actually disclaimed it. We might even suppose, though I know not of any actual authority for the supposition, that Laud despised Gothic architecture, and yet that its revival was owing to the spirit which he kindled. The most remarkable feature of this page in the history of architecture is its being so strictly a *revival*. Its date exactly coincides with the period when there was so eminent a revival of Catholic feeling and doctrine; the age of Elizabeth, in Oxford emphatically the age of Puritanism, produced no building of any consequence: the revived Gothic dates, as we have seen, from the reign of James the First. And it was a real revival of the old spirit; it was not a mere dry antiquarian copying, a loading a meaningless outline with detail rigidly copied from some existing structure. Its fruits are really fruits of architecture, the design, the outline, is almost always good, and sometimes, as in the staircase of Christ Church, great original genius is at work. It is wonderful how little the corruption of detail affects the excellence of the whole. And it is not a mere effete Perpendicular; it is a living, developing eclectic style, pressing old forms of different dates into its service, and calling forth new ones of its own. If any one would estimate the merit of this revived Gothic, and judge how far architecture without archæology, outline without detail, surpasses detail without outline, how far the rudest efforts of the real artist transcend the most finished productions of the mere antiquary, he has only to compare the old and new buildings of University College to which I have already alluded." (p. 439.)

We must here take leave of the two historians for the present. The length to which we have already run, precludes our being able, in the present number, to afford Mr. Freeman's volume that examination which it deserves. When we resume it, we shall have the pleasure of meeting him again upon our old battle field, and of replying to those observations on a former article of ours, which he has interwoven into the pages of his history.

P.S.—Mr. Poole's supercilious omission of any reference to our nomenclature in his history justified us in the above article in passing over his use of Rickman's terminology. We were not, we confess, very sorry for this, for we had, we honestly own, but little hopes of converting the historian, and we had sufficient self-reliance to believe that our system would survive even the blighting influence of his disdain. Since however we went to press, a document has been put into our hands which forces us to break silence. A joint meeting of the Northamptonshire and Bedfordshire Archæological and Architectural Societies (of which we are this month obliged to postpone the Report,) was held at Higham Ferrers on the 8th of May. For this Mr. Poole prepared a paper on "Architectural Nomenclature," which "was intended to be read, had time allowed," and which has since been published in the county paper. This essay is in more respects than one a curiosity, and although we have already detained our readers so long with an examination of Mr. Poole, we feel that we should not do them justice if we were not to bespeak their further attention to its contents, if only as a remarkable example of the art of arguing in a double circle.

Mr. Poole, starting in *medias res*, asserts of Rickman's nomenclature that, "his appropriation of names to his several classes is as *illogical* and *confused* [the italics are Mr. Poole's] as the classes themselves are simple and well defined." And he goes on to assert that "it would be as logical to divide horses into Arabians, poneys, and four-year olds; or to distribute the human race into men, women, and Dutchmen." It is needless to say that *we* have never spoken in such strong language of this unfortunate nomenclature. Mr. Poole then continues to bring against it the same objections which were first adduced by Mr. A. J. B. Hope, in a letter printed in the first volume of our first series, and repeated in the article which ushered in our new—or, to speak more correctly, M. de Caumont's nomenclature. He then asks the not unnatural question, "Should then this very imperfect nomenclature be rejected?" and replies with admirable tact "As an abstract question, certainly *Yes*; as certainly with reference to present circumstances, and far more certainly as compared with any existing rival, *No*." So then, after all that Mr. Poole and the architecturalists, and all that Mr. Petit and the picturesquists, and all that poor *we* and the ecclesiologists have written, Church Architecture is in the same rudimentary state as physiology would be when it divided the human race into "men, women, and Dutchmen!" We really think an author might, when he undertook to write a thick octavo on its history, have at least attempted to screw it up one peg higher. But *we* are wandering.

After a few remarks on the blunders of former antiquarians, of the school and time when Gough attributed the invention of mosaic to Giotto, he exclaims, "thus Rickman stands in the position of *undisputed originator* of an *unexploded system*; and nothing is more certainly ascertained by the usages of science, than the prerogative of an originator to fix a terminology on his system."—Granted.—A former extra-master of Eton went to the Provost and said, "Dr. Goodall, may I wear a cap and gown?"—"That is as you like it, Mr. —."—"Dr. Goodall, may the boys touch their hats to me?"—"That is as they like it, Mr. —." But to return to Mr. Poole.* "I am writing without the means of referring to books, but I think I am justified in saying that with the exception of Mr. Paley, in his *Manual of Gothic Architecture*, there is not a single author of any name who has not fully recognized the terms *Early English*, *Decorated*, and *Perpendicular*, as employed by Rickman." Of course it is a good thing to hear the truth of ourselves, but *we* were under the delusion, that Mr. Neale, and Mr. Webb, and Sir Stephen Glynne had *some* name in the world of Pointed Architecture. He then refers to journals and writers who adhere to Rickman's nomenclature, commencing the latter with Professor Willis, and concluding with Mr. E. A. Freeman. We do not think he would be likely to meet with much sympathy in his general treatment of the subject from the first or the last name on his list, much as he might possibly win from some of the intermediate ones.

* Between the days of Gough and King, however, and of Rickman, another school of architecturalists, Milner, Dallaway, Britton, &c., had pretty well distributed English Pointed architecture into its respective styles. What Rickman did was to methodize facts with extreme clearness.

Still he is by "no means hopeless" of "some more philosophic and comprehensive nomenclature" being introduced. We might, did we choose it, quote influential and important publications where, without our privacy, we have seen our nomenclature creep in; but we forbear. "Usage has, moreover, (and this is certainly important) extended the application of Rickman's architectural terms to cognate subjects. In discussing all mediæval art—needlework, painting, jewellery, sculpture, carving, engraving, glass painting, costume, heraldry, armour, all in connection with churches and their accessories—the terms *Early English*, *Decorated*, and *Perpendicular* are used and understood with equal ease and precision." We have yet to learn the ease of "Perpendicular jewellery," or the precision of "Decorated engraving"; even Mr. Poole stumbles at "*Decorated embroidery*." We find the gist of the whole paper where it is said it is to be looked for in a lady's letter, namely, at the end, in the last paragraph but one, which we must quote entire.

"Of rival terminologies, there is but one which assumes an aggressive attitude; and this I should leave to its own merits, except that there are indications of a disposition on the part of some portion of the Oxford Society to adopt it. It is proposed to call the three styles, which are still those of Rickman, *First*, *Middle*, and *Third Pointed*; each style admitting three subsections, called *Early*, *Middle*, and *Late* respectively. Thus we have *Early First Pointed*, *Middle First Pointed*, *Late First Pointed*, *Early Middle Pointed*, *Middle Middle Pointed*, *Late Middle Pointed*, *Early Third Pointed*, *Middle Third Pointed*, *Late Third Pointed*. In which series of vocables, the first thing that strikes us is the baldness and cacophony of each term, and of the whole complexity of terms. There are, however, still stronger objections to the use of these names, which have been well stated by Mr. Freeman in a communication to the Oxford Architectural Society. I shall myself only add that this series of terms is neither good enough nor bad enough to be profitably or safely adopted; and that the Ecclesiological Society seems to me to have given no greater proof of its vitality than its continuing to exist, after having committed itself to such a singularly infelicitous nomenclature, and after having endeavoured to force it into general use."

We are, we own it, puzzled at the "complexity" of a system, which absolutely consists in the bare application of the numerals 1, 2, 3. Euphony was not our study, for we could not help the old Saxon adjectives of number, *first*, *middle*, and *third*, unitedly containing twelve consonants and only four vowels. But we must protest against Mr. Poole for misrepresenting us, as he does by intimating in proof of the baldness and cacophony of our nomenclature, that we propose reduplicating these adjectives in our "subsections." If he will look at the article in which we first proposed its adoption, in the Ecclesiologist for February, 1845, he will find that we suggest *Early* and *Late* simply as designative of them; and if he will turn to our Handbook, he will discover that they are there respectively called, "Transitional" and "Developed First-Pointed;" "Discontinuous," and "Continuous Middle-Pointed;" and "Early," "Tudor," and "Debased Third-Pointed." While we have always been very strict in enjoining uniformity in the nomenclature of the three major styles, we have allowed the greatest latitude in the names of the subordinate varieties. We may cite, for example, that if Mr. Poole would refer to the later num-

bers of this magazine, he would find that the terms most in use for the subvarieties of the Middle style were "Geometrical," and "Flowing," and that we constantly employ "Perpendicular" in contradistinction to "Flamboyant Third-Pointed." Only the ones, which Mr. Poole has pleased to put together, to turn us to ridicule, are never found in our pages, and never were thought of by us.

The baldness, as Mr. Poole calls it, or the uniformity, as the world would term it, of the nomenclature, seems to us one of its greatest merits. Some years ago there was a nomenclature in chemistry far more ancient, more widely spread, more authoritatively recognized in its science than that of Rickman is in architecture. The scientific Pooles of those days thought they could talk with "ease and precision" of *Aquafortis*, and *Oil of Vitriol*, and *Spirit of Salt*; then came some men, and dared to invent another nomenclature, which was so bald as absolutely to end the names of all these substances with the cacophonous word *acid*, and send them forth as *Nitric*, and *Sulphuric*, and *Muriatic Acids*! and the result of this has been, that the Pooles of chemistry could not get a hearing. We pass over the outrageous absurdity of talking of our cacophony after the catalogue of arts to which Mr. Poole undertakes to hang the man, woman, and Dutchman terminology. But as he has chosen to appeal to Mr. E. A. Freeman, we must request him to accept a sentence from his Preface to his *History*, speaking of our nomenclature.

"The nomenclature of the Ecclesiologists I neither employ nor approve; but the manner in which any use of it is met with in certain quarters, the frivolous, contradictory, often spiteful objections which I have seen and heard brought against it, would be almost enough to make me introduce it even now into every page of my book, had I not myself objections to it far stronger, as I hope, than those to which I refer."

We shall not protract this already lengthy article by endeavouring to set before Mr. Poole one of the strongest recommendations of the de Caumont nomenclature, its universal applicability to the Christian architecture of all countries; for whether from ignorance or from wilfulness he has chosen, both in his *History* and in this paper, quietly but obviously to ignore foreign ecclesiology altogether. He has the undoubted right to do so if he likes, but so long as it pleases him to avail himself of this privilege, he must be content to remain a bungler in the science.

It must be very manifest to all our readers that Mr. Poole has conceived a strong antipathy against our Society. We could not but suspect this to be the case from the whole tenor of his *History*—but in the paper which we have just noticed he has put the matter beyond a doubt. How this antipathy arose we cannot tell, for we are satisfied that we have never treated Mr. Poole so as to account for it; nor do we care to ascertain the cause of a feeling, which has hurried an author of a certain established reputation to risk damaging it by coming forward to proclaim his adhesion to a nomenclature which he denounces as illogical and confused, and mocks with ridiculous similes in the very paper which he has put forth to announce to the world that he is "*for the present*" its adherent; while the worst that he can find to say of us

is, that ours is "bald and cacophonous," and "neither good enough nor bad enough." We are glad that we had finally sent our review of Mr. Poole to the press before we read this production, for otherwise we might have been accused of not giving his lucubrations that calm consideration which they deserve; we have been happily spared from this danger, and having acquitted our conscience towards him, we shall in the sequel of this article, as exclusively consider Mr. Freeman's History, as if that of Mr. Poole had never been written.

THE DURHAM LIBRARIES, AND MR. BERIAH BOTFIELD.

To the Editor of the Ecclesiologist.

SIR,—I have had lately an opportunity of examining the books in the Cathedral Library at Durham: and, perhaps, you would not think a very brief notice of them to be out of place in the *Ecclesiologist*. I mean, especially, of those which have reference to the rites and ceremonies of the earlier English Church.

The whole subject of the Cathedral Libraries of England is well worth inquiry: we are indeed entirely ignorant of the value of their contents. Their own private catalogues do not themselves contain a full account of the books, of which they profess to be catalogues: and therefore, by their very imperfection, serve to mislead and to deceive. Many a rare tract has been overlooked, or supposed not to be in the library of such and such a Cathedral, because it is not in its catalogue: whilst, perhaps, all the time, the book or tract sought for is reposing on the shelves, hidden with half a dozen others bound together in one volume. This is especially the case with the very rare and important 4to. tracts, Articles of Enquiry, and Articles of Visitation, or Forms of Prayer, or Controversial, &c., which were published during the sixteenth and seventeenth centuries. The large sets of books, whether of history or theology, are not easily overlooked, neither are they the works usually searched for in such collections: and what we want now is, not so much a catalogue of such books, as an accurate and careful account and index of all the smaller and (as some ignorant people think) the less important books and tracts of the libraries. A mere index, like the Lambeth one, would be exceedingly useful; but the more detailed, of course the more benefit to the student.

A trumpery book by a Mr. Beriah Botfield has lately been published, calling itself *Notes on the Cathedral Libraries of England*. I have seldom seen anything so trashy and bad. In typography splendid, and upon first-rate quality paper, with a sufficient margin, and initial letters, and a rubricated title, it has attractions which might easily open the most cautious man's pursestrings: but woe betide the unfortunate individual who has been deluded into the purchase of it, by its specious appearance. Dr. Dibdin, who with all his miserable deficiencies was yet useful

and amusing, seems to have been Mr. Beriah Botfield's exemplar: but Dibdin did know something about books, and he knew also how to tell us of *the* best books in a library, whereas Mr. Botfield knows nothing either of the one or the other; and he copies only (though I am told himself a gentleman-like man) the vulgarity of Dibdin's wit, (so to call it,) without its playfulness. It would be hardly worth while to have noticed such a production, but it has an appearance: it lies on Cathedral library tables: "*From the Author:*" and, unhappily, more than all, it pretends to stop a gap: and prevents others from doing what still, as much as ever it did, remains to be done. I do not trouble myself to expose it now in any detail: because I saw a sufficient account of its demerits given in the *Irish Ecclesiastical Journal* and in the *Ecclesiastic*, of September last, sufficient, that is, to warn people about it; though scarcely just towards its author: the reviews were too merciful. I shall have another word or too with Mr. Botfield presently.

Yet, really, his own account of the room at Durham is so very charming, that I must give you a bit of it. He says that "it was, in former times, the refectory of the Monastery, and the walls which once resounded with the crash of monastic mastication, now echo the footsteps of the casual visitor or cloistered student." I was "a casual visitor," but I heard no echo; and as to "the crash of mastication," we must wait until we dine with Mr. Beriah Botfield himself, to learn its horrors. I wonder, after all, whether that sentence is only fine writing?

I had but a few hours to spare in examining this library. The printed books are kept in a long, handsome room, leading out of the cloisters: well lighted, and dry: and fairly arranged. They seem to be a good, useful, commonplace, collection, chiefly of theological works, in short, a good working library: perhaps, a very little more occasional dusting of the shelves, and windows; &c. would not be to be objected to.

But it was to the closet of MSS. that I directed my attention: there are between five and six hundred: and, within the last four years, these manuscripts have been very carefully and strongly rebound, and put in clean and proper order. Great praise is indeed due to the Dean and Chapter for having done this: to so rich a body, the expense, about £600, was little, but by their example they have done much to awaken the regard of other Chapters to the same work. Where the expense is large, the rebinding can be done by degrees: as, for instance, it is now being done at Salisbury. Some years ago in that library, the MSS.—very fine ones—were in a disgraceful state: now, by a few at a time, the Chapter are having them repaired and bound. As to our present case, Durham, it is quite a treat to be in the manuscript closet: to see such books, and in so desirable a condition.

I shall now give you a very short account of two or three of these MSS., which will enable you to form some judgment of the value and interest of the whole collection.

Bound in one volume with two collections of Homilies, [B. III. xi. folio.] is a fragment of an Antiphonarium of English use, of the twelfth, or early in the thirteenth century. The notation is of the ancient character: some lections are inserted with the antiphons, responses, &c. B. IV. 40, is a perfect copy of a Mariale; of about the

year 1450. The first chapters, are 1. *Abstinencia Mariæ*. 2. *Advocata nostra est Maria*. 3. *Adjutrix nostra est Maria*. 4. *Amigdalus dicitur Maria, etc.* There are altogether one hundred and forty-five chapters: and at the beginning, this: "*Liber Sancti Cuthberti de Dunelm. ex dono dompni Johannis de Manbe assignatus communi armariolo Dunelm. quem qui alienaverit, maledictionem Dei possideat hic et in futurum. Amen.*"

I do not notice now the very valuable and important manuscript, [A. iv. 19] called the Durham Ritual, because it has been carefully edited and published by the Surtees Society. It is at least as early as the end of the ninth century.

But a MS. Hymnal [B. iii. 32] is of scarcely less interest: the catalogue states it to be of the eleventh century; and perhaps it may be even earlier, of the end of the tenth century. The text is Latin, with an interlinear Anglo-Saxon version. There is not any notation. The book is a small folio, of fifty-five leaves, written in double columns. At the beginning is a leaf from another and contemporary manuscript, containing a duplicate of the first two, and part of the third, hymns. The first hymns in the volume are: *Lux beata Trinitas. Deus Creator omnium. Primo dierum omnium. Æterne rerum conditor. Nocte surgentes vigilemus omnes.* At the beginning of the first hymn, in a circle of about two inches in diameter, is a pen-and-ink drawing in thin lines, of a female saint holding a torch in each hand. The initials are large and plain, but written in coloured ink. I am glad to understand that the Surtees Society has promised to print this book soon; and one more acceptable, with its Anglo-Saxon version, could scarcely be given to the world. By the way, the Surtees Society has deserved already, by its publications, our best thanks: the works which they have printed have been well edited, and valuable in themselves. Let us hope that they will not be induced to publish any common or trifling books, such as translations, (for example,) because some of their members want to be amused. We have known such things proposed before now. But the Surtees Society has a reputation, and I hope it will keep it.

One of the most curious and valuable books in the collection is a quarto volume [B. iv. 24.] of miscellaneous tracts bound together. It begins with a catalogue of the Durham Library in the middle of the twelfth century, in a contemporary hand. Some of these books are still among the manuscripts of the cathedral. The library at that time, judging from this catalogue, was tolerably large: more than four hundred volumes. Among them were several Bibles, and parts of the Scriptures; works of the fathers, S. Gregory, S. Ambrose, Origen, S. Augustine, S. Anselm, &c. Several of the works of Venerable Bede: (and, I may observe, a copy of Cassiodorus on the Psalter, which is now in the Library, and which is said to have been written by S. Bede himself. It is at any rate a very early manuscript.) There were also various books of canons, decretals, and canon law. Of classics, Sallust, Virgil, Ovid, Persius, &c. In service books the catalogue is deficient: it could not be but that the Church had many more than this list contains. It specifies, however, two new

lectionaries and two old ones; a breviary of Bishop Ranulph in two volumes: many psalters, chiefly the former property of individuals, whose names are given: "Breviarium parvum itinerarium;" and three Hymnals. There are at the end seven books, "Libri Thomæ prioris," of which one is a Gradual. Thomas was prior in 1162. The English or Anglo-Saxon books were "Omeliaria vetera duo. Unum novum. Elfredes Boc. Historia Anglorum Anglice. Liber Paulini Anglicus. Liber de Nativitate Sanctæ Mariæ Anglicus. Cronica duo Anglica." The catalogue occupies two leaves only, and at the end of it is the following, giving us some important information on a point, concerning which we know but little. "Hii sunt libri qui leguntur ad collationem. Vitæ Patrum. Diadema Monachorum. Effrem cum vitis Egiptiorum, Paradisus. Speculum. Dialogus. Pastoralis eximius Liber. Ysidorus de summo bono. Prosper de contemplativa vita. Liber Odonis, Johannes Cassianus. Decem Collationes." These last, the Collations were either short homilies, or portions of Scripture, appointed for stated fasts or festivals during the year. The "Liber Collationum" itself is a most rare service-book: I know no example of one of English use, except that which formerly belonged to the Abbey of Ford in Devonshire, and which is in Mr. Maskell's collection now in the British Museum.

In this same volume, on the reverse of a blank leaf, (fol. 4,) is the following form: "✠ Ego, frater N. presbyter vel diaconus promitto stabilitatem meam et conversionem morum meorum et obedientiam secundum regulam sancti Benedicti coram Deo et sanctis ejus, in hoc monasterio quod est constructum in honore sanctæ Mariæ semper virginis et sancti Cuthberti præsulis, in præsentia domni N." This also is a band of the twelfth century.

In the fifth and sixth portions of the same volume are a calendar of the eleventh or early in the twelfth century, and a contemporary Martyrology. This last, except additions, seems to be the same as the Martyrology of Venerable Bede. The rest of the volume is made up of very ancient transcripts of agreements between the monks of Durham, and of other monasteries: the Gospels to be read "*in capitulo*" through the year; the constitutions of Lanfranc; some Epistles; and the rule of S. Benedict, with an Anglo-Saxon version; and some rules "*de officiis divinis celebrandis*."

Between the second and fourth leaves is sewn in a small slip of vellum, with the following curious memorandum: it has been thought to be a forgery; but if so, it is an early one; for the writing is not later than about 1200. "Anno ab incarnatione domini M°. C°. LXXV°, quo rex Henricus major recepit ligantias et fidelitates de Scottis apud Eboracum, Dufgal, filius Sumerledi, et Stephanus capellanus suus, et Adam de Stanford receperunt fraternitatem Ecclesiæ nostræ ad pedes sancti Cuthberti, in vigilia sancti Bartholomæi. Etidem Dufgal obtulit ibi duos annulos aureos sancto Cuthberto, et promisit se singulis annis, quamdiu vixerit, daturum conventui unam marcam, sive in denariis, sive in equivalentia."

I remember to have observed only one Missal of English use; [A. iij. 32.] and I had no time to examine it sufficiently to ascertain of

what Church it was. It is a manuscript of about the year 1420, folio, and in the old white calf binding : almost the only manuscript of the collection now remaining in that state. It is imperfect in the calendar : but apparently has no other imperfections. There is a large, but not well executed, illumination of the Crucifixion on the reverse of the leaf preceding the Canon. If I am not mistaken, this manuscript, although it has many of the occasional masses, has not the Service at Marriage. At the end, in a later hand, is the office of the Transfiguration. And, which is the most remarkable thing in the volume, on the last leaf, is a Mass of the Name of *Jesus* : with a long rubric, containing, among other matters, a list of indulgences to those who venerate the Holy Name, or hear or say the Mass, granted by Popes John XX., Boniface VI., Robert, Bishop of Sarum in 1411, Thomas Spofford, of Hereford, and John, of Bangor.

The MS. A. iv. 25, sm. 8vo., is a curious volume : containing a number of Latin prayers and meditations : written about the year 1470. On the reverse of *fol.* 9, is the following to the Guardian Angel :

“ Myn angel that art to me ysend
Fro God to be my gouvernour,
Fro all yvyl tho me defend;
In euery dyssese be my succour.”

Towards the end of the book are prayers with English rubrics : of which this is an example ; *fol.* 94. “ Thys prayer folowyng ys for hem y been in disease or haue fryndis diseased or in preson, or fallen in som gret syn to pray God delyuer hem well ought, as the good Duke Neemie prayed for hem y^t weyr in the captiuite of Babylone, the wych wyren delyuered. Oratio. Quæso, Domine, Deus cœli, etc.” Stitched into one of the leaves, there is a small illumination, of a contemporary date, like those commonly found in the Horæ before the Office of Commendation : it is curious, because evidently by the hand of a beginner, and very rudely drawn. There is another volume here of much interest : a number of old religious treatises in English : written about the year 1420. [A. iv. 22, 8vo.] It is unhappily imperfect at the beginning and end. The contents are : 1. An Exposition of the Lord's Prayer. 2. The Lettings of Prayer. 3. Of Charity. 4. Of Adam and Eve. 5. Of Prophecy. 6. Observations collected out of Scripture. 7. Of the Creed. The catalogue by Mr. Rud says at the end of its notice of this MS. “ Quære, an Wiclef fuerit ? ” a curious example of that habit of thought, and amount or deficiency of information, which could not conceive the existence of any English religious book, unless written by Wicklif, until the sixteenth century, or of any English prayers before the Prymers of Henry VIII., or the Prayer-books of Edward VI. Of the tracts mentioned above I may add, that the Exposition of the Lord's Prayer is divided into the seven petitions, or “ axings ; ” and the twelve lettings of prayer are these : namely, 1. The sin of him that prayeth. 2. The doubt of him that prayeth. 3. Asking not that that ought to be asked. 4. The unworthiness of him for whom we pray. 5. The multitude of evil thoughts. 6. Despising of God's law. 7. Hardness of soul. 8. Encreasing of sins. 9. Suggestion of the devil, that with-

draweth from prayer. 10. Littleness of desire. 11. Impatience in him that asketh. 12. Default of perseverance.

I shall only speak now of two other MSS. One, the second on the shelves, a very fine and noble Bible, once belonging to Hugh Pudsey, who was Bishop of Durham in 1155. It is in four volumes, large folio, and written in a bold handsome character, in double columns. Formerly it must have been very splendid and glorious with gold and colour; now, it has scarcely one remnant of its illuminations remaining; scrolls, initials, borders, all have been cut out. Nevertheless, mutilated as it is, it is a magnificent specimen indeed of the art of the twelfth century.

And the other book which I have to mention is, as it ought to be, A. 1. It is a manuscript Latin Gospels, with a glossary, of the fourteenth century. The scription is very fine throughout, and the size of the volume is prodigious. I do not remember at this moment the exact size of the great manuscript called the Vernon MS. in the Bodleian; but with that exception, I do not remember any book which comes near the present. The text is written in a very large hand; and the glossary in smaller characters; both in double columns; each column having 30 lines of text, or 62 of glossary. But, perhaps, you would like an accurate measurement: then, here it is. The leaves are 361, and each measures 21 inches by 15; the margin on the outer side is 3 inches: the inner $1\frac{1}{2}$: at top 2, and at bottom $4\frac{1}{2}$. The large initials are 3 inches by 4.

You must recollect that in these hurried and brief notes of the Durham manuscripts, I have attempted nothing more than to give you some notion of their very valuable and important character: and I am sure you will agree with me, that an accurate account of the rare printed books, and at least an index of all the manuscripts in our Cathedral libraries, is very much indeed to be desired. I am confident that on the shelves of some of them lie neglected, and almost unknown to any one, books and manuscripts of the highest interest both to the theologian and to the historian. I must not omit to add that there is a good catalogue of the Durham MSS., first compiled by Mr. Rud, and published in 1825, under the careful editorship of the present learned librarian, the Rev. James Raine.

This brings me once more to Mr. Beriah Botfield. Among the manuscripts is kept, and very properly, a printed book, 4to., containing one book printed by Caxton, and two by Wynkyn de Worde. The Caxton is very imperfect; and so of the others, the first wants the title, and the second is also a fragment only. Mr. Botfield affects to describe this volume: if he had really done so, he would for once have done something useful: but he has merely copied a few notes written on the inside of the cover by a former librarian, and it scarcely appears possible that he could have even troubled himself to open the book itself. The Caxton contains three treatises, printed and published in one volume. Of these he says that the first "wants three sheets out of twelve;" it happens that it is a fragment containing part of three sheets only: that is, the three sheets towards the end, I, K, and M. Of the second he tells us, that sheet A is bound up with the preceding treatise: it is not

so, but in its proper place. These blunders are all to be traced to the memorandum on the cover of which I have already spoken. But the point is, that such a person as Mr. Botfield has the presumption to publish a book about Cathedral Libraries, without either diligence to examine or knowledge of his subject. For he cannot even copy correctly: in extracting the colophon, he mistakes the old straight punctuation, so common in the books of Caxton and Pynson, and others of that day, and makes "pressorem" into "ipressorem." But I must give you in a few words an account of this example of Caxton.

It is the book of which the title, according to Ames, is "a boke of diverse ghostly maters;" and contains three distinct treatises. First, the *Orologium Sapientiae*, which has lost all the leaves preceding I iij. K is perfect; followed by M, six leaves; with a colophon on the reverse of the last leaf. Secondly, "The xij prouffytes of tribulacyon," shown by "vij maysters assembled togydre." This part wants only two leaves in D. Some leaves are misplaced in sheet A. Third, "The rule of Saynt Benet." The first sheet wants the two first leaves and the last leaf: on the reverse of the last leaf is a long colophon, distinctly declaring the three treatises to be together one book. Ames, (Herbert's edition,) the only authority about Caxton which I have at hand, speaks of a copy at Cambridge, in which he says, that at the end there is a woodcut of the mocking of CHRIST; but in the present copy, this woodcut is at the end not of the third but of the second treatise. Perhaps this is a different edition.

Bound in the same volume are two imperfect books, by Wynkyn de Worde, namely, the *Four Last Things*, reprinted from Caxton's edition: and *The Rote or Myrrour of Consolation*. This last has at the beginning a woodcut of the Adoration of the Blessed Sacrament; not of the *Elevation*, as it is stated, with his usual accuracy, by Mr. Botfield.

I must not omit to mention, and at present, merely mention, that two Mortuary Rolls of the Monastery are preserved here. They are especially valuable, as giving the dedications of the various Abbeys and religious houses whose prayers were asked and given for the individuals whose names are on the rolls. One of the rolls, of a great length, (in fact, thirteen yards,) records the names of as many as 620 religious houses.

You are aware that there is another famous library at Durham; given by Bishop Cosins (I believe) to the Clergy of the Diocese, and kept in the Castle, now the University. There are several service books of Sarum among the printed books in this collection: I may specify a perfect and fine copy of the folio missal, Byrckman, 1514; the Manual, 1554, 4to.; the Processional, 1554, 4to.; the *Horæ*, Regnault, 1530, 4to.; and the *Prymer* in English and Latin, 12mo., 1556, R. Caly. These last are (I believe) also perfect. There are also fine copies of the first and second Prayer-books of King Edward. The first is, March 7th, 1549; and both by Whitchurch; at the end of the second is a slip inserted, with a table of "Faultes escaped." There are besides, a copy of the very rare Communion Office of 1548, Grafton, 4to, [vij]th daye of Marche, M.D.XLVIII.] and a copy of Merbecke's Common Prayer Book, noted 4to., 1550.

The catalogue of the printed portion of this library is defective; it does not include the titles of those books and tracts, often very valuable, which are bound together in volumes. To take one example, a tract which I do not remember to have met with before: Bishop Hooper's homily to be read in the time of pestilence, &c., 4to., printed by John Owen, at Worcester. I do not mention this because of its own intrinsic merits; but as a tract it is excessively rare, and the catalogue does not notice it.

The manuscripts are kept in a case by themselves: these, like the Cathedral collection, have been lately repaired, bound, and put into good order. And they are well deserving of all care. There are about one hundred volumes; among them a Missal, which there is little doubt must be of York use, once belonging to the church of Rudby, in Yorkshire; by the testimony of these lines, written in the calendar, in February:

"Whoso owne me that doth loke,
I ame the Chowrche of Rudby's bowke."

It is imperfect, of about the year 1400.

There are also the following. 1. A very beautifully written 4to. [V. iij. 8.] with several pontifical offices; of consecration of a church; ordination, coronation, &c. It is of the use of the Church of Rheims, and was formerly Archbishop Cranmer's, whose autograph is on the first leaf. It does not appear how he came by it. 2. A small volume, which in the catalogue of these manuscripts, published by the Surtees Society, is called "*Liber Hymnorum*." [V. v. 6.] It is not, however, a hymnal, but a Gradual, and of much value and importance. It is not later than the 13th century, and is beautifully written in a very small distinct character. 3. A *Liber Festivalis*, [V. iij. 5.] of about the year 1460, 4to. The beginning has for an initial, an illumination of a priest preaching, vested in a blue cope, standing in a small pulpit; over the front of the pulpit there is a crimson pall. 4. There are several volumes of early English devotional and religious treatises; one only can be specified; [V. v. 12.] Cressener's *Psalter of Mercy on Good Friday*, 1485; and, (bound with it,) *The Meditation of Jordan of the Lyfe and Passion of JESU CHRIST*, compiled and made by the right devout brother Jordan of the Order of Saint Austin. Both these tracts, the latter especially, are curious and full of interest.

I shall end this with some extracts from a very important book in this library, namely, a copy of the *Common Prayer Book* of 1619, on large paper, having upon its margin a vast number of notes and alterations, in Bishop Cosins' handwriting, which it is believed that he proposed for adoption at the last review in 1662; and it is said, (as was probably the case,) that he took this volume with him to the Conference. It would be impossible to do more than give you a few examples of his views upon the matter. I am told that the notes are about to be published entire; and we may hope it will be so.

The former title of the book was—"and other rites and ceremonies of the Church of England." The Bishop proposes, "according to the use of the Church, etc." The addition also, "Together with the *Psalter*, etc.," is in the margin.

I pass over his numerous corrections in the Preface, Calendar, &c., and come to the Morning Prayer.

The addition to the rubric before the General Absolution, after the words *Priest alone*, is by Bishop Cosins; in the same form, "*Who*" desired not, instead of "*Which*." At the end of it the old rubric was "*The people shall answer*:" the Bishop adds, "*here, and at the end of all other prayers*."

In the LORD's Prayer, "*Who*" is again proposed for "*Which*." Before the Venite, the following: "One verse by the priest, another by the people; and the same order shall be observed in all psalms and hymns throughout this Booke; but where there is a Quire, the same shall be sung by sides, as hath bin accustomed." After the Te Deum, Cosins at first added the Gloria; but afterwards erased it with a pen. At the Litany, in the first rubric, he inserts, "or publick supplication;" and adds at the end of the same rubric; "The priest (or clerks) kneeling in ye midst of ye Quire, and all the people kneeling and answering, as followeth." The petition, "From all sedition, &c." is altered into, "From all open rebellion and sedition, from all open conspiracie and treason, from all false doctrine, etc." Instead of "Keep the Magistrates," "Keepe all the subordinate Magistrates."

Among the occasional prayers, the second, in the time of dearth, is written in the margin. Also, in the prayer during Plague, the clauses, "didst send a plague;" and also, "and accept of an atonement, and didst" are inserted. The two prayers in Ember weeks are in the margin: and the rubric, "*A prayer that may be said after any of the former*." The prayer itself for the parliament is not written; but this rubric is; "for the Parliament and Convocation during their Sessions." Among the thanksgivings, that for restoring public peace, "O Eternal God, &c.," is in the margin. The Bishop adds the rubric that the Collects for Sundays, &c., should be said at the Evening Service before; also, that the first collect said in Advent is to be repeated until Christmas Eve. But I must pass on to the Communion Service.

The Bishop adds the rule that every minister repelling shall give immediate notice to the Ordinary; and his first draught of the fourth of the first rubrics is as follows: "The table alwayes standing in the midst at the upper end of the chancell, (or of the church where the Chancell is wanting) and being at all times covered with a carpet of silk, shall also have at the Communion time a faire white linnen upon it, with other decent furniture for the high mysteries there to be celebrated. And the *Priest* standing at the north side or end of the table shall say the LORD's Prayer, with the Collect following." He adds the direction also to "turn to the people" during the saying of the Commandments.

In the first collect for the King: "have mercy upon Thy holy Church," instead of "the whole congregation." Before the Gospel, the people are directed to say; "Glory be to Thee, O LORD:" and at the end of it; "Thanks be to Thee, O LORD."

The invitation before the prayer for the Church militant, is thus proposed in the margin: "Let us offer up our prayers and praises for the good state of CHURCH's Catholic Church."

I cannot attempt to extract from the very numerous alterations pro-

posed in the Service itself of the Holy Communion : as a whole they do not, although curious and interesting, seem to have affected any great question of doctrine.

I shall only offer you one or two more examples from the occasional offices. In the office of Baptism, the Bishop adds in the margin ; " And say to the godfathers or godmothers, Name this child. And then audibly naming it after them (if they certify him that the child is able) he shall dip it, *etc.*" In the office for Private Baptism, the blundering addition, " and so many of the collects—present exigence will suffer," is added by the Bishop : as is also the thanksgiving after the baptism ; " We yield Thee hearty thanks, *etc.*"

Before the office of Confirmation the Bishop would have proposed —(happily he either changed his opinion, or was overruled) —a long and tedious account of the end and object of confirmation, with a polemical disquisition about it against the Church of Rome, by name : and at the end of this, the statement was to come in, which, until 1662, not improperly was in the shape of a rubric before the office, but which now, unfortunately (for some inexplicable reason) forms part of the office itself. Whatever the reason was, the insertion of this exhortation, and of the succeeding questions and answers, is to be traced to Bishop Cosins, all being in the margin of this book.

In the office of Matrimony the newly married are directed to receive the Holy Communion ; which is to be a part of the office. And the rubric that the Order for burial is not to be used for such as die unbaptized, &c., is added in the margin.

The woman to be churchied is directed to come " a month after her delivery, decently vayed, at the beginning of the Communion Service." In the Psalter, the Gloria is directed to be printed at the end of every psalm, and of each portion of the hundred and nineteenth psalm.

I must remind you that the above extracts are but very few out of a vast number of alterations proposed (apparently) by the Bishop : the book is full of them ; scarcely a page without a margin covered with his notes. These few will, I trust, enable you to judge of their general character.

There is one more matter upon which you will excuse a few words : namely, the Copes which are preserved in the Cathedral library. I do not know whether these have ever been described. There are five existing ; and they are kept under lock and key, carefully hung up in a case with glass doors. Three of velvet ; blue, violet, and red : two silk ; blue and red. All are richly covered with embroidery, in gold and silver thread, and silk. Four are (as I suppose) of at least as early a date as the end of the fifteenth century : and the fifth, perhaps, of the early part of the seventeenth century. On the hood of the red velvet cope, are worked two figures sitting : saints are represented down the orphreys on both sides : and the back is covered with figures of the double-headed eagle. A large cross from a chasuble of about the same date, has been sewn into the violet velvet cope : on the hood of this is a large single figure standing, in the act of benediction. The blue velvet cope is much mutilated : on the back is a large pattern of fruit and flowers. On the hood of the blue silk cope is a saint stand-

ing, with a crozier, and a lion by the right side: on the back the lily and pot, repeated. The red silk cope is the work, probably of about the year 1620, or 1630; on the hood is the figure of David with the head of Goliath in his hand. Over the back is a small pattern of flowers. This cope is said to have been worn, during service here, by Charles the First. Round the bottom of each cope is a plainer border of embroidery.

These copes are now in a very tattered condition; they were worn until Bishop Warburton's time: and an old man died a few years ago, who could remember their being used; during the Divine Service of the Eucharist, by the celebrant and two minor canons, who served as deacon and subdeacon.

And I conclude with telling you; that in the manuscript closet of the Cathedral library, there is preserved a very rich stole, worked almost all over with figures in gold thread, still very brilliant, which was found a few years back in a grave, supposed to be that in which the coffin of S. Cuthbert was buried at the dissolution of the monastery. When the coffin was opened, this stole was found upon the skeleton within it: and the saint is said to have been vested with it at his death. Whatever the truth of this may be, the stole is of Anglo-Saxon workmanship, and probably of the ninth or tenth centuries.

Yours very sincerely,

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Postscript.—I forgot to mention that a good account of the two mortuary rolls is given in the Appendix to the catalogue of the MSS. of the Cathedral, by the Rev. James Raine; to whose care and zeal the present excellent condition and arrangement of the library is chiefly to be attributed. Nor, in speaking of him, can I omit to add, that within the last three years he has almost entirely rebuilt, with the aid of private subscriptions, his small church of S. Mary in the South Bailey. The fittings and arrangements of this church well deserve a detailed account if I had time and space: and they give good evidence of the ecclesiological taste and Catholic feeling by which the work was directed. They have, however, been already noticed in your pages. Mr. Raine informed me, that in the old church (a Norman one) there was in the south-west corner of the chancel, a late low-side window: and inside the wall, close to the window, was a recess evidently intended for a seat.

INTRAMURAL INTERMENT.

It is not often that Ecclesiology is brought into immediate contact with popular or political movements. It rarely happens that our science is called to interfere directly with the masses. We, indeed, who are behind the scenes, see the overpowering influence which by round-about ways, and unsuspected channels, it does exercise on the lowest, as well the highest ranks. But people are influenced they scarcely know how; and find their minds moulded to a particular train of thought,

while they remain unconscious of the means by which the end was accomplished.

But at this time, ecclesiology is undoubtedly very much concerned in the most popular movement of the day ; and what is more strange, we find ourselves, heart and soul, on the popular side of the question. But let it be remarked, the subject of *Intramural Interment* is no new one to us. We have alluded to it again and again ; and in two separate articles, published at some distance of time from each other, and from the pen of two different writers, (neither of them the author of the present article,) we have, in a great measure, treated of it. Now that the cholera has slain its thousands, it is easy enough to raise the cry against intramural interments. The *Times* and *Punch*, the *Record* and *Satirist*, papers good, bad, and indifferent, swell the clamour against it. It was only we, and such as we, poor patient ecclesiologists, who never get credit for anything, who, years ago, denounced it as desecration to the dead, and mortality to the living.

We are anxious to speak on this subject now, because, according to some of the writers who have treated on the subject, it is the Church which stands in the way of a better system. The Church ! Why, from the very earliest times, her voice has been raised against the pollution of churches by the dead. The world would have it so ; and the Church, little by little, gave way. For the most offensive form of intramural interment, vaults under churches, the pride of wealth and worldly greatness has alone to answer. Ask the sexton at S. Pancras or S. Mary-le-bone what is the expense of interment in the vaults, and the answer will suffice. It is a poor shortsighted theory which construes this into an attempt of the incumbents to turn their vaults to a profitable speculation. Would they had the courage, in every church through the kingdom, to refuse permission to bury in vaults ! But, at all events, they have so far refused it as to say that it shall only take place on payment of a sum which can only be regarded in the light of a fine.

And suppose that a priest, with or without the law, were absolutely to refuse to allow the church vaults to be used. It is the rich man, the squire or merchant, as the case may be, the man who clamours loudest, as a general rule, against intramural interment, who would harass the parish priest with civil or ecclesiastical persecution, because, in his own particular case, the rule was not broken through.

All parties seem agreed in this : that the burial of the dead among the living must no longer be allowed. It is now the Church's place to step in, and, starting from this point, to say how her children *are* to be buried.

As soon as the priest has left the departed man,—let it be in a country cottage or a London hovel,—and the last sad offices of kindness are done to the body, what is the usual course of things ? It is one of the best features of our English poor, the reverence they show for death. We have not yet rooted it out of them, nor even greatly injured it, by our sexton-craft, with its accursed grave-augers, and body-choppers, and bundles of rich coffin-wood, “very good for lighting fires.” We lately heard a poor woman, in a very populous London parish, expressing her regret at the removal of a curate, “because he

was so kind to the poor dead." Well, then; naturally they are anxious to keep the corpse as long a time in the house as they possibly can. It occupies, probably, the best, or the only bed; the room must of necessity be shared by others: the bed, shocking to think, is often also occupied; the husband, returning weary from his day's labour, will repose, (we know the case too well,) by the side of his dead, as by that of his living, wife: and, as a poor man once said to us, "What else can I do? I must work, and I must sleep; and the children have the other bed, poor things!"

How unspeakably injurious to health, say the men of this world. So it is. And yet, perhaps, it is yet more hurtful to reverence and religious feeling. The deep mystery of death—its sacramental efficacy in destroying sin for ever—its close connection with That Death which has removed its sting, and That Rising again which has been its destruction, these things render it of the deepest importance that it should be treated as a thing—not, God forbid! of terror, but—of deep awe. How can this be when a corpse lies in the same room where the everyday occupations of life go on? It is somewhat the same irreverence as would be the result of living in a church.

What then? Would we have interments more speedy? By no means. The LORD's temple, even in ruins, shall have all fitting honour. It shall not be hurried out of sight as an unclean thing. But, remembering that the curse, it shall return to the earth whence it was taken, is upon it, we will not suffer the poor corpse either to be the instrument of evil to others, or to exhibit to others its own dishonour. It is like pulling down a church, that we may rebuild it more gloriously. The walls must fall; but they shall fall reverently.

Therefore, it follows, to prevent the harm of the present system of allowing some days to pass between death and burial, which system we would by no means alter, that we must introduce the use of *dead-houses*. They have worked admirably in foreign parts; they have in many cases prevented the horror of burial alive; nor is there anything objectionable in them, except perhaps the name: and that is easily altered.

Only, we must have a clear understanding about them. They are not to be medical establishments; they are not to be government establishments; but they are strictly parochial, and strictly in the hands of the Church. Their form will be of course dictated by their use. They are not churches, and therefore stand in no need of a chancel; they may be oratories, and therefore are susceptible of ecclesiastical arrangement. They will be lofty buildings, and provided with a clerestory, perhaps unglazed; and of course, the means of ventilation will be on an unusually large scale. This given, there is no reason why church ornament should not be laid out on these places. What more suitable to the house of death than stained glass or frescoes, setting forth Him Who is the Resurrection and the Life? What more comforting than the instruments or suggestions of His Passion Who has plucked away the sting of the grave? Undoubtedly, too, arrangement should be made for the purpose of allowing the friends of the deceased to kneel in prayer in the presence of the earthly tenements which they are about to resign into the Church's care till the Resur-

rection Day. To this end, it would also be well to provide the prayer-desks with some manuals of devotion, suitable for the place and for the poor.

Some persons shrink with horror from the name of a *dead-house*. Perhaps, if they could see one, such as it ought to be, that horror would vanish. Let us imagine one in a populous town parish. An unusually lofty Pointed building: something like a church, but still very different; a very high-pitched roof; spacious clerestory windows; a large western door; the whole edifice of one height, and of one mass. We enter. In the nave, so to speak, are six or seven coped or gabled coffins, lying on tressels; each marked, from head to foot, with the cross. The rich man may, if in the place of equality he wishes to be superior, have his *hearse** and his pall; for the poor it is clearly impossible that, in that place, where several of the same parish may be lying at the same time, the Church pall, (of which we have said more in another place) should be used for all.

The windows glow with the various scenes of our LORD's Passion; in the centre of the building, and rising from the ground, as in a churchyard, the great cross hallows the place; the floor is rich with encaustic tiles; while at the upper end of the building several mourners kneel in prayer.

Is all this said to be fanciful or impossible? The only answer is,—Why so? We do not indeed expect parishes to raise buildings for this purpose in such a complete state as we have described them. But we do expect them,—because they will shortly be made—to raise *some* building;—we do expect them—because church art is reviving—to raise it in proper taste;—we do expect those that are able to give something for CHRIST's sake, to these receptacles of mortality, and thereby to make good in practice their belief by words in the Resurrection of the dead. Only let us—let all interested in the subject—consider it well beforehand; that whenever an Act of Parliament shall pass, forbidding a dead body to remain above a certain number of hours in a house, we may know what the Church wishes, and ought to do, and not be taken by surprise.

Thus, then, we have accompanied the corpse on the first stage of its journey to its long home. We now come to speak of cemeteries. And, in the first place, we will protest once more against two abuses connected with the subject. The first is, the joint-stock system of making a percentage on Christian burial. This, it is clear, can never be used for the interment of the poor; and it is of that we are now more immediately speaking. But still, we are glad to have the opportunity of reminding our readers that all persons connected with these companies are, by the laws of the Church, considered guilty of *sacrilege*. It is indeed a curious piece of ignorance in a popular, but coarse and Pantheistic† writer, in one and the same breath to blame the law for “allowing churchmen to make a heavy penn’orth of the sacrilege perfnitted to the dead,” and to praise those who “protest against abuse,” by burial at Kensall Green. Protest against

* We, of course, use the word in its proper sense; the rib-work of metal or wood placed over the coffin on the bier, and carrying the pall.

† See *A Little Bird* in *Punch*, for Sept. 22, 1849.

abuse, indeed!—What abuse so frightful as to make death the agent in a profitable speculation, and sell out land which is God's, (for, alas, that we should say it! it has been consecrated) for the reception of His faithful till the Judgment day. Ephron the Hittite was unwilling to sell his land for burial: and men, calling themselves Christians, appoint directors to show them how to sell it for that purpose most profitably! Some day we may return to this subject; at present we will only mention an anecdote connected with it. An architect, a friend of ours, was lately employed to design a grave-cross for a gentleman buried in one of these joint-stock grounds. He did so. It was referred to the directors, or committee, or secretary, (we neither know nor wish to know who are the responsible officers of such a company), and the resolution was, that it could not be admitted, because it disturbed the uniformity of the other monuments. (We believe the objection was not to the cross *as* a cross: but the absurdity and folly of grave-sellers sitting in judgment on a work of Church art, almost surpasses belief.)

But parochial cemeteries will, of course, be the methods employed for the prevention of intramural interment. *We* are not concerned with the question where; our business is with the *how*. And now we protest against the second abuse,—the partial consecration of a piece of ground; one part of the cemetery is for churchmen—and that is hallowed; the other for dissenters—and that is to remain common ground. That this ought not to be, we suppose all will allow; and, as things are done now, we doubt if this kind of semi-consecration be even possible.

We were lately at the consecration of a church and churchyard, at no great distance from London, though, we are bound to say, not in that diocese. The whole ceremony of the consecration of the churchyard was—as we believe it always is in the same diocese—this: the Bishop, standing at the altar said,—“The glorious Majesty of the Lord our God be upon us; prosper Thou the work of our hands upon us, O, prosper Thou our handywork.” Now, had this been done by a Roman bishop, the absurd abuse of the doctrine of intention would have been exposed in every Protestant newspaper. If this be consecration—how is it so, and why is it so? The Bishop intends (1) those words which in themselves have nothing to do with consecration, to have something to do with it, by virtue of his intention; and (2) he intends them to consecrate a piece of ground which he does not see, and perhaps never has seen, by virtue of that intention also.* By the same rule, a Bishop might sit in his study, and, by an act of intention, consecrate any church any where that he pleased. If our churchyards are to be consecrated, let them be consecrated; if not, in the name of common sense, let us do away with this farce.

Now, apply this to the case before us. We can conceive the

* We are the more anxious to expose this abuse, because it might be pretended to be justified by a reference to the rubric, that the Bishop, standing in some convenient place of the churchyard or church, shall say, “Let the glorious,” &c. The rubric, evidently intended in case of inclement weather, is bad enough in itself; yet, a *convenient place* in the church can only mean a place like the door or porch, whence the churchyard can be seen. *Quod nequit videri, nequit consecrari.*

possibility, in a ground of which part was intended to be consecrated, and part to be left, of a procession accurately defining the limits of the Church's portion, and so the act, if unjustifiable, yet valid. We should only be too glad to hear that such procession did take place in the grounds recently set apart for this end. But, granting—which we fear is the case—that it did not, what is it that is proposed by the Bishop? He *intends* to consecrate out of a piece of ground, the whole extent of which he does not see, as much as some other persons present, or not present, *intend* him to consecrate. Can anything be a wilder caricature of the doctrine of intention?

Dissenters must, of course, be provided for: but the separation ought to be as complete in death as it was in life. The church and the meeting-house are not more distinct than must be the grave-yard of aliens and the cemetery of churchmen.

Town-parishes, the cemeteries of which lie at a distance, must of course have a parish-hearse, just as they ought, under the old system, to have possessed a parish-bier of the proper shape. Of hearses we have already spoken, in another place; and we may, perhaps, in some number of the second Series of the *Instrumenta Ecclesiastica* give a design for one.

We have in like manner described the arrangement and details of cemetery chapels,* and we may return to the subject. We are glad to hear that there is daily service in the cemetery chapel attached to St. Paul's at Oxford; and we hope that the example may become general.

We scarcely know a more effectual service that could be rendered to the Church at this time, than by the purchase of a piece of ground as the cemetery for some one London parish,—the erection of a fitting chapel, with its lofty spire, *and peal of bells*, and of the cemetery cross, and the providing for the ringers. This would show how these things ought to be done. Then we should not hear aldermen proposing to bury any number of pauper corpses on Woking Common at six shillings a head. We should come to regard burying the dead as not the least work of mercy. We are about in the course of the Church's year, to enter on the book of Tobit; nay, by a curious coincidence, many of our readers will see this paper for the first time, when they have been instructing their flocks in the words of the Angel, "When thou didst not delay to go and cover the dead, thy good deed was not hid from me." We earnestly commend this subject to their consideration. We hope at no distant period to offer a few considerations on funerals, for which we have made some pretty extensive preparations, but time and space alike forbid it in the present number. We shall conclude with the earnest wish that, in this cemetery movement, the Church may know and defend her rights better than she did in the last; that she will take the lead in enforcing a just popular demand, namely against intramural interment, but not yield to, or be

* We strongly urged, among other things, the necessity of an altar, for that Communion which is always contemplated by our Church at funerals. It is a curious and melancholy fact, that from constant confinement to the one rite of burial, and that alone, three successive priests attached to a northern cemetery are said to have lost their senses.

disquieted by, a popular yell, namely for indiscriminate burial of the faithful and the schismatic in one ground. If she has been negligent in allowing abuses to exist in her churchyards, she has time to retrieve her neglect. Let her now come forward at once, let the Bishops speak their minds as to what they will not allow in cemeteries, and what they will require, and a movement, originally sanatory, will incalculably strengthen the hands of the Church, and promote the spiritual, no less than the temporal welfare of her children.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE secretaries have the pleasure to announce that the long promised report is now ready for distribution. Every member will be entitled to a copy upon application to our publisher: but it is impossible for the Society to forward his copy to each member by post. It may be necessary to state that no less than forty-three names have been removed from the list of members, of persons elected before 1842, who have not paid the small balances which would have entitled them to become life-members.

The secretaries have also to inform the members that W. C. Luard, Esq., has kindly undertaken to arrange and catalogue the books, casts, and drawings belonging to the Society. It is requested, therefore, that all members who may have any part of the Society's property in their keeping, will return it as soon as possible to the rooms.

REVIEWS.

The Churches of the Middle Ages: or, Select Specimens of Early and Middle-Pointed Structures; with a few of the Purest Late Pointed Examples, illustrated by Geometric and Perspective Drawings. By HENRY BOWMAN and J. S. CROWTHER, Architects. Manchester: 1848.

THIS series can be best described—in the words of its authors' prospectus—as “intended to be one of simple and practical utility.—It is not the purpose of the authors to enunciate any new principles, or theorise in any way, but simply to give Illustrations of entire Churches, of the purer styles, which, either as wholes, or from the great beauty of their details, will be of service in modern practice.”

Three Parts have already appeared, and deserve the highest praise and best encouragement. Fifteen plates are devoted to the illustration of S. Andrew, Ewerby, Lincolnshire; and two plates of details of S. Mary, Temple Balsall, Warwickshire, and a ground plan and perspective view of S. Andrew, Heckington, make us quite anxious to welcome the remaining plates of these fine examples.

Ewerby is a magnificent specimen of a Flowing Middle-Pointed church, of moderate proportions, but with some remarkable features in the plan. For instance, there is no difference of internal floor-level

between chancel and nave, no chancel-arch, and an engaged western tower. It is most perfectly measured and described: one can follow the most recondite beauties of the construction mouldings and joints in these plates, almost as well as in the original structure. Such a monograph as this—the most perfect in scale and minuteness that we have seen since our own publication of the chancel of All Saints, Hawton—will be of incalculable value to the architects of our Colonies or the United States, who have no means of access to ancient churches.

Hawton chancel was engraved on copper; these plates are on stone, done with remarkable skill and distinctness. The lettering alone seems to fail: and we strongly recommend Messrs. Bowman and Crowther to use a more plain and intelligible alphabet, in their succeeding Parts. We remark that a north-eastern sacristy at Ewerby is destroyed, and its foundations have not been traced, nor its former existence distinctly indicated in the ground plan. And in the perspective view, from the south-west, there is a great awkwardness, owing to the point from which it is taken, not showing the south-aisle roof. A friend, on first looking at the plate, declared that there was a sham west-front to a south-aisle; and it is difficult to get rid of this impression when once pointed out. It would have been better to have drawn it from a point further east.

The two plates of windows from Temple Balsall introduce us to a specimen of earlier Middle-Pointed. We shall await the appearance of the remaining illustrations.

Of Heckington we can only say that the perspective from the south-east presents a very vision of beauty. We can hardly conceive anything more perfect; and we should advise the authors, as they, very sensibly, mean to sell the plans, elevations and perspectives apart from the mere details, outlines of mouldings, &c., which interest few but professional people, to keep on sale for framing this particular plate, as a specimen of what a village-church may be.

We heartily recommend this series to all who are able to patronize it.

A Manual for the Study of the Sepulchral Slabs and Crosses of the Middle Ages. By the REV. EDWARD L. CUTTS, B.A. London: J. H. Parker. 1849.

THIS is one of the manuals published under the sanction of the Archæological Institute. It contains ninety-two pages of letter-press, and eighty-four plates. The value of the book consists almost wholly in the illustrations, which embrace specimens of all kinds of sepulchral stones of different ages. As usual in Mr. Parker's books, we have here a repetition of some of his well known wood-cuts; but they are more admissible than usual when taking their place (as here) in a chronological series. We cannot compliment the author much on his dissertation. It wants arrangement and perspicuity, and has all the dullness of archæology pure, without any trace of deeper or more holy feeling than mere antiquarianism. In a section on inscriptions the author betrays a tendency to better things: but this most important

department of his subject is treated in so superficial and miserably imperfect a way—in the compass of three pages!—that we almost believe some censor has been at work on the section with his shears. There is doubtless, or ought to be, a vast deal of information in this Manual, but we perused it without being able to carry away any very definite impressions, and could not determine whether or no we had learnt anything new from it. And there is no index to make it available for reference. And generally Mr. Cutts's authorities, from which one may always gather a notion of the value of such a compilation, are of a very second-rate kind. For example, so mediocre a work as Maitland's *Church of the Catacombs* is constantly referred to; and, of course, the *Archæological Journal ad nauseam*, and that most worthless of publications, Hart's *Ecclesiastical Records*, which our readers will remember that we were compelled to expose some time ago. It is by an inexcusable blunder that Mr. Cutts, when referring two or three times to the beautiful work on "The Ancient Sculptured Monuments of the County of Angus," reviewed in our last number, assigns its authorship always to Mr. Chambers, instead of to Mr. Chalmers, of Auldbar. Had he seen the book? We cannot congratulate the Archæological Institute on their Manual.

New York Ecclesiologist. Nos. 1 to 5. 8vo. New York: Onderdonk.

WE propose in our next number noticing at length that very interesting and useful journal, the *New York Ecclesiologist*. Nothing but the unfortunate miscarriage of the earlier numbers would have prevented our earlier fulfilling this pleasing duty. Having recently received the duplicates of the missing ones, we beg to acknowledge the interest with which we have skimmed over their contents.

Westminster: Memorials of the City, S. Peter's College, the Parish Churches, Palaces, Streets, and Worthies. By the REV. MACKENZIE E. C. WALCOTT, M. A., of Exeter College, Oxford. Westminster: Masters.

It would be simply impossible to compile a volume on such topics as those embraced in the above title, without gathering a host of curious, valuable, and amusing facts. And Mr. Walcott has been very diligent and painstaking in accomplishing his task. He has given us a volume—rather too bulky indeed, and such as it would be impossible to read through, but—full of all sorts of information. Two good and careful indices give a great additional value to the book; for as a volume of reference, we believe it may be generally useful, even to such as take comparatively small interest in the mere local disquisitions. Mr. Walcott might, we think, have been sometimes more judicious in selecting his stores: a few more parish-accounts and a few less

modern epitaphs of utterly insignificant persons would have pleased us better. But we do not wish to be severe; and will only complain of a style not enough chastened, and of the book being too large and expensive for what it is. Mr. Walcott has a patience and a goodness of principle which well qualify him for this sort of rambling topographical antiquarianism: and we hope we may meet him again, when we shall have no abatement to make in our commendation.

NEW CHURCHES.

S. Michael, York Town, near Sandhurst.—In our notice of this excellent design in our last number, we inadvertently forgot to mention that it was Mr. Woodyer's.

S. —, Trimpley, in Kidderminster.—A small Romanesque chapel, situated in a most beautiful rural district of the parish of Kidderminster. It consists merely of chancel and nave, with a western bell-cot, and a vestry to the north of the chancel. The chancel is apsidal and groined. The west front has an enriched door, over which is an ornamental arcade of five arches, with shafts and mouldings of good execution, and alternately pierced for windows. Above this is a circular window, the tracery of which is rather prettily ramified on a regular plan, but of doubtful authority, and which is surmounted by a hood ending in serpents' heads, much too large. The nave has three windows at equal intervals on each side, enriched with chevron mouldings, too large and too conspicuous for so small a church. There is an enriched chancel arch, and the windows of the apse are filled with very fair stained glass. The nave is fitted up with open seats, except three which have low doors, and there is the inconsistency of a small west gallery. The pulpit is of stone, in the north-east angle of the nave, and approached from the vestry. The lectern is a somewhat singular one of stone, with Romanesque ornament. The font has a plain cylindrical bowl of the proper size, upon a circular stone. The stone used in this church is principally of a coarse kind, but with a finer sort for the ornamental features. The bell-cot is too pointed for Romanesque work, and contains one bell in an open arch. Altogether, this may be considered a decent specimen of a small Romanesque church, were it ever right or allowable to use the style: though some of the ornamental details are too strongly marked for a building of this size.

Holy Trinity, Normacott, near Stoke-upon Trent, Staffordshire.—This church, by Mr. Scott, has been consecrated two years, and we wish that we had fallen in with it sooner, to compliment its architect upon the great success with which he has re-produced the graceful form of an old village church. The plan is composed of a nave with a south aisle of four bays, a porch on the north (the road side), and of a chancel, with the nave aisle continued eastward. The style is Transitional, between First and Middle-Pointed. The bell-cot stands

on the east gable of the nave; the material is red sand-stone. The western elevation consists of two long single-light disconnected windows, with a trefoil in their heads, and of a circular window above. The north windows are of one light, those in the aisle of two lights. The pillars are circular, with arches of two orders, plain chamfered. The nave roof is open, plaistered between the rafters. The seats are all open, and the font stands to the right of the entrance from the porch. The chancel is elevated upon two steps, with a sanctuary beyond upon three more. The prayer desk stands just outside of it, looking south, and over it is placed the pulpit. The longitudinal seats in the chancel are, however, devoted to the choir, so that the desk in question might readily be dispensed with. The chancel aisle is of two bays, beyond which the aisle is continued as a vestry, being bounded westward by a rather high coped wall. There is a priest's door in this aisle. The sanctuary steps are rather awkwardly managed, as the two lower ones project beyond the line of the solid wall to the south, necessitating their abruptly terminating against nothing; a length of about two more feet given to the sanctuary would have provided them with an appropriate framing, and greatly added to the appearance of the church. There is a sanctuary rail. In the south wall are two trefoil-headed sedilia. The altar is a wooden one. The east window is of three lights, with circles in the head. This, as well as the other windows of the chancel and its aisle, are filled with simple painted glass, by Mr. Wailes. The roof of the chancel is waggon-headed, while that of the nave is open. The floors are all either of encaustic tiles, or of a not successful mosaic of black and white in tiles. We were sorry to see the Royal Arms, in tiles inlaid over the chancel arch. The internal colouring is very warm, the wash being tinted with the red sand-stone of which the church is built. A place for the singers has been provided at the angle of the nave and chancel. The bell rope had better have hung in the church. The chancel aisle has a gabled roof, that of the nave aisle sloping, (perhaps a little too obtusely for the nave pitch.) The former, therefore, looks too much like a chantry chapel. The roofs are tiled. The church is altogether deserving of great praise. It was built at the cost of the Duke of Sutherland.

S. —, Walton, Pembrokeshire.—We have been much pleased with the designs by Mr. Giles, of Taunton, for the rebuilding of this church. The village is among the hills, with a very small population: very little accommodation is needed, and the total cost will be £600. The church is to be built of the very hard limestone of the country, in random courses, with quoins and buttress-facings of the same, but the windows in Bath stone. The woodwork is to be of red deal, oiled. The plan will comprise nave and chancel, (total length, about 65 feet), north-eastern sacristy, and south-western porch. The style is Middle-Pointed; the roofs very high-pitched, with heavy copings and gable-crosses, and a western bell-cot, for one bell. The side windows are single trefoiled lights; the east window is of three trefoiled lights, with no tracery, but the lights filling up the head; the west window of two trefoiled lights, with a quatrefoil

above, between two buttresses. The roofs are of course open, with intersecting braces and collars. There is a priest's door, too large and needless in so small a church, and the chancel has a longitudinal seat on each side. We remark no screen. The pulpit is in the north-east angle of the nave.

S. Peter ad Vincula, Meylltynn, Carnarvonshire.—A small church, in plain Middle-Pointed style, has lately been erected in place of a mean old one; and though it is without great pretensions, it is consoling to see anything like a revival of ecclesiastical propriety in this forlorn district, where the old churches are generally mean in their architecture, as well as disgracefully dirty and neglected, and the more modern ones wholly unecclesiastical both in architecture and arrangement. It was built under the direction of Mr. Kennedy, of Bangor, and consists of a chancel and nave, with western bell-cot. The roof is of fair pitch; the nave has on each side three windows of two lights; the chancel an eastern one of three lights; the chancel arch is poor, and the interior too plain, but has open benches and no gallery. In so small a parish and so sectarian a neighbourhood, this church is perhaps better than one could have expected. The neighbouring church of *S. Cwyvan-Tydweiliog* is now being rebuilt in much the same style, but in some points superior; when it is completed, we hope to be able to furnish an account of it. These two new churches have already excited the greatest admiration, at least in an æsthetical point of view, amongst the country people, long accustomed to see nothing but shabby, neglected churches, and vulgar meeting houses. Let us hope that this may not eventually be without its effect in awakening a right spirit in a district where the Church can now hardly be said to exist.

NEW SCHOOLS.

Probus, Cornwall.—Mr. White, of Truro, has just built very good parish schools for this place. They adjoin the churchyard on the south-east. Each schoolroom measures thirty feet by seventeen feet, six inches, and they open into each other at right angles. There are separate porches, well arranged, and a class-room. A bell-turret is well managed by being placed on the slope of the gable, instead of upon its apex. Each schoolroom is ventilated by a slated louvre. The cost is not to exceed £300, including boundary walls; the floors will therefore be of lime-ash. The material is the rough local stone, with dressings of *S. Steven's* granite. The same architect has taken in hand an enlargement and restoration of the ancient Third-Pointed parsonage at *S. Columb Major*.

We have received, from an anonymous hand, a tracing of the school at *Milton, Dorsetshire*: a very humble—almost too humble a structure, with no architectural features whatever.

The same packet enclosed a tracing of *Towslock* schools in the same county: a building of more character; of two stories, with large dormers, and a quasi-transept, of a nondescript-Pointed style.

CHURCH RESTORATIONS.

All Saints, Maidstone.—This, the present parish church of Maidstone, has been just re-opened, having been scraped and re-seated under the superintendence of Mr. Carpenter. The church is one of late date and considerable dimensions, having been founded in the fifteenth century as a collegiate church, and forms, with the ancient archiepiscopal palace and the old collegiate buildings, an extremely picturesque group upon the banks of the Medway. The church itself is composed of a nave and aisles, both extremely broad, and of a broad chancel with narrower aisles. The tower is attached to the most easternly bay of the south aisle, and the sacristy projects from the south choir aisle. The sedilia, with a monument behind, are still standing, and bear remains of their distemper paintings; on the sanctuary side, however, they are greatly mutilated. The stalls (returned) are still perfect. The nave and its aisles were formerly a mass of pew and gallery. They are now replaced with uniform oak sittings of a rich design. The treatment is original, but we think successful, — two square-ended benches, relieved by one with a poppy head. We were sorry to notice the central block of inferior free seats, but we understand that Mr. Carpenter is not responsible for these. At the east end, on the south side, are a series of very elaborate seats for the Corporation, designed by Mr. Whichcord, the local architect. The seats in the most easternly bay of the aisles on either side face sideways. The original returned stalls in the chancel have (as we observed above) been preserved, with their misereres and desks, through the various vicissitudes which the church has undergone. The chancel itself rises, as well as its aisles, upon four steps. This elevation gives great dignity, and the new panelled backing which has been given to the stalls, makes a very satisfactory low screen. Metal gates are to be added. The prayers and lessons are read from the "Dean's stall;" the former northward, and the latter westward. The pulpit, which is correctly placed on the north-west angle of the chancel arch is a very successful work—not too high nor too large, of a graceful form, and sufficiently rich design. Our readers will see that there is very much to be thankful for in this work as far as it has already gone on: but the restoration of Maidstone church is not yet completed. The sanctuary continues with its fittings of the last century, monuments still block the sedilia, and the curious distemper paintings on the tomb at the back of them, might and ought to be repaired, without injury to the original work; this we believe will soon be done. The roofs, too, require to be completely repaired, for at present, plaster cielings deface the whole church. We have, however, the best hopes that the public spirit and liberality of the town once aroused, will not stop till the work is accomplished. We say nothing of painted glass, of which this church, with its many large Third-Pointed windows, is peculiarly in need, for this is of all decorations the one which experience shows is most sure to follow an architectural restoration.

S. Mary, Melbury-Bubb, Dorset.—This church, consisting of a

chancel, nave, and tower (the lower stage of which is a porch), in the middle of the south side of the nave, all of poor Third-Pointed style, is at present in a most ruinous condition. The walls and foundation have suffered from settlements, the roof is decayed, and the windows have suffered every kind of mutilation. With square pews and a large west gallery, accommodation is given for ninety persons. Mr. Withers, of Sherborne, having been called in, decided that the whole of the church must be rebuilt, except the tower, which is of better character than the rest, and is in a better state. In design it is massive and dignified, with a rich band of quatrefoils under the belfry windows, and an embattled parapet. Mr. Withers will add a belfry staircase;—for this we see no occasion, since the ringers, as they have chimed from below for 400 years, may just as well continue to do so. The only way, indeed, to prevent irreverence on the part of ringers, is to keep them in sight, and get rid as far as possible of anything like a separate chamber for their use while ringing. The remainder of the church will be rebuilt on the old plan, and in the same style, many parts of the old windows, &c., being used again, in the nave. In the chancel, however, all will be new; and Mr. Withers, had he been bolder, might probably have chosen Middle-Pointed for this, without any fear of blame. The roofs will be of lead; that of the chancel to have a crest; and there will be rather heavy stone copings. The ritual arrangements will be satisfactory enough; open seats in the nave, and longitudinal seats on each side of the chancel, a screen, the level of the chancel extending as a platform into the nave, with a pulpit on the north, and a lettern on the south side. Thus 103 persons will be accommodated. Much of the old stained glass remains, and will be repaired; and no wood will be used in the restoration but English oak. We are much pleased with the drawings that have been submitted to us. The earl of Ilchester is the principal benefactor to the works.

S. —, Trentham, Staffordshire.—This parish church has been so completely encircled in the arms of the Duke of Sutherland's palace, as to form absolutely a portion of the building, and to have assumed the attitude of a private chapel. We are glad to see that in the works executed at Trentham by Mr. Barry, it has not been overlooked. The church is composed of a nave, aisles, and very short chancel; the arcade is First-Pointed; the windows and roof Third-Pointed. Whether it arise from its height or not, the church before us has a peculiarly solemn aspect. The architectural chancel is, as we have said, very short. We think that it must have been at some time reduced in length, and the east window replaced. It is now used as a sanctuary, being separated from the body of the church by a huge and very stately high screen of Jacobean date and style—the most perfect, we think, except the noble one at S. John's, Leeds, which we have ever seen in a parish church of that school. Within this screen, and outside the altar rails, the wooden sedilia are placed on the south side. The most eastern bay of the church, raised a step, and defined at the sides by a screen of the same style as the great one (returned we are sorry to say, to the side walls, so as to

include pews in the aisles) is fitted as the *chorus cantorum*, with a side desk for the prayers, and a series of side benches for the choir. The lessons are read from a brass eagle, copied from the one at Southwell, just west of the chorus step, and looking towards the congregation. The pulpit stands at the south-west angle of the choir. All the seats are open and moveable, and placed upon a continuous pavement of encaustic tiles, from Mr. Minton's neighbouring works. The font stands at the west end, upon a stone base, which has been made in a very awkward way, of a lozenge-shape, so as to line with the tiling. It was the gift of the parishioners. We are sorry to have to report a western gallery for the ducal family: why such a blot—while the whole body of the church preached Christian equality—should be tolerated, astonishes and grieves us. The most easterly window in the north aisle is filled with memorial glass, by Mr. Willement, in honour of a late incumbent. Mr. Willement ought really to do better. One originality in the window struck us,—the initials of the departed repeated in the quarries, after the fashion of the monogram. The remaining windows are glazed with ornamental patterns in plain glass. The great darkness of the church would, we conclude, make the filling it with painted glass impossible, but still they ought to have been advantageously relieved with colour; an arrangement for which there is ample precedent in Third-Pointed windows of domestic, if not of ecclesiastical buildings.

S. George's, Ramsgate, a vast modern Gothic church, with a most debilitated apse, has recently received some decorations which do more credit to the feeling of those who projected, than to the skill of those who executed, them. A weakly-coloured window, with very tame figures of the apostles, has been erected as a testimonial—and one well deserved—to the energies of the present vicar. This common-place glass is relieved by a diluted attempt at polychrome; the colour seems to be laid on by a spider. The apse is of panels, divided by buttresses, the bases of which being entirely plain and solid have been picked out with sham foliated arches, done in colour. Four panels contain the Creed, &c., and the centre one, a hazy-looking blue cross, of gigantic proportions. The walls are not diapered, but the foliated heads of the panelling are relieved with some flower-work, which would be very suitable to the illumination of a book, but is nothing like wall-colour. The altar is of jointed deal, and panelled to look like stone. We were sorry to hear some report of an intention to construct a *chorus cantorum* internally, westward of the present apse, with screens, &c.;—sorry we say, because this very creditable plan—credible; that is, under untoward circumstances,—ought only to be resorted to when there is no space eastward. *S. George's, Ramsgate*, has ample space; and the only way to make such a church ritually correct, is to pull down the present miserable apse, and build a true chancel.—Speaking of sham altars, reminds us to put on record, which we do with sincere regret, that the stone-looking altar of All Saints, Poplar, is in fact, a cupboard for the registers. It is quite incredible to us how in a church where such good principles are so efficiently taught, this scandalous abomination can be permitted.

S. Mary, Kidderminster.—This fine church has undergone considerable improvement, and we are not without hopes of seeing still more effected by the removal of the pews which it has hitherto not been possible to abolish. The western gallery has been destroyed, but the lateral ones still remain. The hideous flat plaister ceiling has given place to a panelled one, and the spacious chancel has been fitted with stalls, and received the addition of a south aisle corresponding with it, of good Middle-Pointed character, and divided from it by an arcade of three arches, with clustered piers. Several windows have been filled with stained glass by Mr. O'Connor, especially those at the east and west; the former, a fine new Middle-Pointed window of six lights; the latter, a very large Third-Pointed one of eight lights. The organ is now placed in the south aisle of the chancel, and a fair new pulpit of carved woodwork has lately been erected in the nave. An uninterrupted view from east to west is now obtained, and the improvement must appear surprising to those who remember the former state of this church, even though the pews and some of the galleries still remain. The nave and chancel are both very spacious; the former is rather late Third-Pointed, having channelled octagonal piers, with stilted bases, but a fine massive tower occupying the western bay of the south aisle. The chancel is altogether of good plain Middle-Pointed work, and contains three pretty good sedilia. Eastward of the chancel is a Third-Pointed chapel, connected with it by a low vestibule, now a vestry. With this addition the exterior of the church has a very grand appearance, and an unusual length. The chapel is at present used as a singing school for the choir. The fine brass in the middle of the chancel is sadly worn by being so constantly walked upon, and ought to be protected from further injury.

S. Mary, Hadley, Middlesex.—This church has lately been effectively restored by Mr. Street. It was in a miserable condition, with galleries nearly all round; the aisles of brick, with wooden windows, &c. And there were unusual difficulties, we understand, in the way of a proper re-arrangement, which, however, have been all surmounted. One curious fact should be mentioned: when at last it was agreed to dispense with pew-doors to the open-seats, it was found that the money they alone would have cost sufficed to pay for a new west window glazed with Powell's quarries. The new arrangement has quasi-stalls, a low screen without doors, and a kind of reading-pew within the chancel; a lettern outside the chancel, and a pulpit, of stone, with statues of the Evangelists, in the right place. This, we suppose and trust, is a transitional stage. The substantial parts of the restoration are well carried out, the new woodwork being entirely of oak. The chancel is paved with encaustic tiles, and the roofs have some good and appropriate carving. The whole building is of poor Third-Pointed, which makes this very deserving restoration of less interest than usual in an architectural point of view; but the works seem to have been consistently and spiritedly carried out.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Our correspondent G. G. may communicate with Mr. G. Aubrey Bezzi, at 14, Pall Mall East, London. The annual subscription to the Arundel Society is one guinea.

We cannot answer the question of H. M. P. (of Exeter.)

The restoration of Wavendon Church is too interesting a one for us to speak about on any authority but our own.

Observer has mistaken us, we think, as well as the writer whom he defends. Had the word "exclusively," which *Observer* supplies to make his meaning clear, been used by the writer whom we criticized, we should not have said precisely what we did say.

We have no manner of doubt that candlesticks on the altar are a lawful "ornament;" but nothing but the Court of Arches, we should think, could enforce their use on a reluctant clergyman.

Received:—H. E. D.:—✠ J. F. P.:—E. W. E.:—E. I. W.:—F. C. H.:—Mr. Nash:—Silas Appleyard:—✠ Catholicus:—The Manchester Chapel.

Want of space has obliged us to defer the reports of Societies and many other matters, and replies to correspondents.

M. Didron has just opened a manufacture of Painted Glass. We look with great interest to the results of an undertaking conducted under such auspices.

It is quite impossible to answer with any accuracy our correspondent from Shrewsbury, as to the cost of a church under the conditions he mentions. He should ask an architect. It is possible to form a new ecclesiastical district—a Perpetual Curacy—in the case he proposes; not a Rectory, which exists only where the great tithes are received by the incumbent. But were impropriated tithes restored to a vicarage, the benefice would then, we conceive, become a rectory.

B. S. H. ought to have been answered in our last number. We think he is perfectly right in his scheme of commemorating the sites of ruined chapelries in his parish—which it is impossible to rebuild—by stone crosses, with appropriate inscriptions. We heartily hope he may carry this proposition into effect, and that the example may be followed by others.

We are exceedingly obliged to G. F. B. for his account of a church restoration; and we quite sympathize with all his criticisms. Unfortunately there has been a somewhat angry controversy about that particular restoration, which makes us unwilling to express our opinion, without personal examination of the case. We hope to hear often from our correspondent.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXV.—NOVEMBER, 1849.

(NEW SERIES, NO. XXXIX.)

THE CHURCHES OF TOURS.

Few cities in France could formerly boast so many and such interesting churches as the capital of the Touraine. It was, in truth, a city of churches and monasteries, which had gradually grown up around the sacred grotto dug by S. Gatian in the rocks of Marmoutier. Some of these had been unaccountably suffered to fall into decay long before the Revolution, but it was some years after that event that the destruction of the glorious church of S. Martin, the resort of countless pilgrims from all parts of Christendom for eight hundred years, took place. A few years later the church and other parts of the convent of Marmoutier, which had escaped the fury of the Revolution, were bought and rased to the ground by a private individual, who openly avowed his act as springing from hatred to Christianity. Thus the shrine which had awed the lawless mob into fear and moderation, fell a victim to the hate and malice of one man.

Of the numerous churches which Tours once possessed, four besides the cathedral are all that remain open for worship. The abbey of S. Julian will, it is hoped, be in course of time added to the number, although the work of restoration proceeds but slowly. The large church of the Cordeliers is the present theatre of the town. The interior has of course been completely destroyed, the stage occupying the site of the altar. The church of the Cordeliers, now used as a forage-store for the cavalry, is a fine large Flamboyant church, consisting of nave and choir, with single aisles to the former and double to the latter. The interior is unchanged, and the tracery in the windows not much injured, so that we may hope that the government, to whom it belongs, may one day be induced to restore it to its former purpose.

The Corn Market is held in the church of S. Clement. This church

dates from the beginning of the fifteenth century. It is in a perfectly sound and complete state, with the exception of the tracery in the windows, and the south porch, which, though much disfigured, is a very elegant specimen of its kind, having been richly canopied and filled with statuettes. The church consists of chancel and nave, both with aisles, and a north chantry. Being, when the writer saw it, almost entirely free from all signs of its degrading use, the free sweep of the nave, chancel, and aisles showed forth the fairest proportions and the most provoking capability of immediate restitution.

Last in the list of desecrated churches is the church of the Minims, attached to a large mass of conventual buildings, now divided into private houses. It dates from the beginning of the sixteenth century, and never having been dismantled, presents many traces of past magnificence, and but few of desecration. It is kept up with some spirit of pride by its present owner, who looks upon it with the eye of a virtuoso, and considers it decidedly worth preserving, in spite of some annual expense to which he is put in keeping out the weather. Any hope in a higher motive is destroyed by a glance into the side chapels, where broken crucifixes and images of saints are piled amidst dust and lumber. The plan of this church is an oblong, about a hundred and fifty feet in length, by thirty-five in breadth. There are several chapels on the north side, which have separate conical roofs. The altar, which stands under a magnificent baldachin,* is at about one-third the length of the church from the east wall, and is divided from the body of the church by a very elegant screen in wrought iron. This screen stands below the last altar step, and is constructed with panels, which can be lowered so as to admit of the congregation communicating when the Holy Eucharist is administered. Two rows of miserere-stalls occupy the walls at the eastern extremity of the church. These are divided in the centre by a large processional door. The pulpit is on the south side, and is entered by a corridor in the wall, communicating with the interior of the convent. The roof is in coved planking, and has a remarkably good effect. The walls are of considerable thickness, and contain the confessionals. The fronts of these, and the woodwork generally, are richly carved. The west front is a rich, though somewhat motley, combination of Italian ornament. The regret arising from a survey of this fine collegiate church, which stands silent and deserted amidst a population of nearly thirty thousand souls, is much increased by remembering how very inadequate the churches actually open for service are for what should be the wants of the town. The present generation of the French are not sufficiently church-going to make it probable that they will traverse several quarters of the city in search of a parish-church to which they can repair for daily mass. Here is a church of fair proportions which the owner appears not unwilling to restore to divine service, if funds were provided for its maintenance.

* This baldachin is a gorgeous illustration of the style of the Renaissance. Its superb spiral columns, supporting a highly enriched canopy, excited the desire of an Englishman to possess it and convert it into a bed. He actually made an offer to the present owner with this view.

We have now to consider the remaining churches in Tours, and we shall naturally begin with the metropolitical church of *S. Gatian*.

The present cathedral has peculiar claims to the interest of Englishmen, having been commenced by Henry the Second of England. It was built almost immediately after the destruction by fire of the former cathedral, which appears to have been a Romanesque church on an unusually large scale. It seems to have occupied about the same extent of ground as its successor, considerable remains being observable in the north-west tower and in the choir. The destruction of this church is said to have arisen from a contest between the Sovereign and archbishop Joscion, relative to a treasure which had been collected in aid of the crusades. The king claimed the guardianship of it, and the archbishop resisting his authority, a regular battle ensued between the king's forces and the townsmen, in the course of which the pious work of *S. Gregory*, which for five centuries had been the pride of Tours, fell a victim to the flames.

The present cathedral, though inferior in size and importance to the vast edifices of the north of France, yields to none in solemnity of effect and beauty of detail. It is also one of the very few cathedrals in that country which are perfect in all their parts, and show no trace of an incomplete plan. The plan consists of an apsidal choir, with surrounding aisles and fifteen chapels, north and south transepts, and nave, with north and south aisles terminating in a magnificent west front. This indication of the plan follows the succession in the construction of the various portions of the building.

The choir and surrounding parts, with the first and second bays of the nave, were begun and finished in the first half of the thirteenth century, and must be considered one of the finest choirs of that period. The arches at the head of the apse are stilted. A most striking effect of lightness and elegance is produced by the arrangement of the triforium-windows, which are set immediately over the mouldings of the arcading, and are only divided by the light vaulting shafts, which spring from the capitals of the piers. These are filled with very fine glass of the thirteenth and fourteenth centuries. The tracery is of three lights, with geometrical tracery in the heads. Immediately above the triforium are set the clerestory windows, all of which are also filled with magnificent glass. Their tracery is an arrangement of four lights, divided into two principal lights, with quatrefoiled circles in the heads, and a sexfoiled circle in the head of the window. This glass, as well as that in the retrochoir, is the glory of the cathedral, and has been recently illustrated in a series of finely executed coloured lithographed drawings, with descriptive letter-press by the Canon Bourassé. This work includes the seventeen windows of the clerestory. The subjects consist of the legends of various saints, and a series of bishops of the diocese. They are set in medallions of very elegant design and of great variety of form. The glass in the Lady-chapel in the retro-choir was taken some years ago from the abbey of *S. Julian*, and appears to have been collected from several windows. No further progress was made towards the completion of the cathedral till nearly the middle of the fifteenth century, when the nave from the

second pier, with its aisles and chapels, was commenced. A difficulty occurred in the construction, which occasioned a very unsightly irregularity in the north transept. It appears from an inspection of the plan of the church, that the constructors being anxious to diminish the width of the building from the commencement of the nave, found it necessary to deviate from the line of the choir piers, by bringing the large tower-pier at the north-east angle of the north transept, a few feet inwards. This had the effect of materially disarranging the vaulting of the westernmost end of the north aisle of the choir, and made it necessary to construct the east wall of the transept at an acute angle, and to throw out an enormous flying buttress from the outer angle of the transept. The span which this buttress takes is so considerable that a street and part of a garden run under it. At the close of the fifteenth century the nave and the magnificent west front were completed. A marked change here takes place in the character of the architecture. From the second bay from the choir, all the features of the Flamboyant period prevail. There are two magnificent rose windows of the same period in the north and south transepts, but a very unsightly pier runs through the centre of the former, from the causes that have been noticed above.

As regards extreme richness of detail, nothing can surpass the west front of S. Gatian. Three large porticoes triply recessed, and filled with canopied niches containing statues, lead into the interior of the cathedral. The doors are flat-headed, and rather low. The space between the door and the head of the portico is filled with Flamboyant tracery, containing rich stained glass. Behind the pediment of the principal entrance is an open gallery, also filled with stained glass, above which is a gorgeous Flamboyant rose-window, traceried in the form of a shield, and containing the armorial bearings of the Montmorency family, who were the principal contributors to this part of the church. The enrichments of the doorway are of the most elaborate description. Statues of saints and miniature churches, with flying buttresses and windows of exquisite tracery, bear witness to the patient labour and zeal of those who built this metropolitical church. The west façade is flanked with two lofty engaged towers. The lower part of them is Romanesque, encased in later work. The upper part of them is Flamboyant, with much Debased detail. They are crowned with scaled domes, surmounted with crosses, and their total height is about 230 feet. The condition of the cathedral is on the whole satisfactory, and indicative of the presence in the chapter of two such distinguished ecclesiologists as Canons Bourassé and Manceau. Much had been done towards a perfect restoration of the western façade, before the revolution of February. The cessation of all works of the kind has not been the least disastrous result of that event.

S. Julian. This fine abbey-church is built upon the site of a Benedictine priory, founded in the sixth century by S. Gregory of Tours, and which numbered amongst its monks in future ages, Mabillon, Martene, and Durand.

The present church, which succeeded a former one destroyed by a storm, A.D. 1224, is cruciform, with a Romanesque tower at the west

end. The nave has north and south aisles. The choir has double aisles on each side, and was commenced soon after the date just mentioned.

It is a remarkably elegant specimen of the architecture of that period. The east end is rectangular instead of apsidal, as is usually the case, and is consequently without that beautiful feature so common in continental churches—the continuation of the aisles round the high altar.* The choir is of three bays. The piers are cylindrical with bold acanthus-foliaged capitals, and are set upon raised bases, which are also foliaged at the angles. The east window is remarkably elegant. It consists of eight lights, divided into two principal lights, with quatrefoil circles in the heads, and a large wheel in the head of the window. Immediately below is a pointed doorway, with jamb-shafts of the same period. The external aisles of the choir are prolonged by apsidal chapels of the sixteenth century. The transepts are rather short, and do not project beyond the aisles. That on the south side has three lancet lights under a continuous moulding, divided by detached shafts, with stiffly foliaged capitals. The bases of these shafts are of the usual thirteenth-century character, but repose on grotesque figures of about a foot and a half in height, which themselves rest upon the cill. This is a very remarkable feature for this advanced period. The only other example known in France occurs in the nave of the cathedral of Nevers. Above this triplet is a large rose of late character and very inelegant. The lower portion of the walls of this aisle and transept is enriched with trefoiled arcading, two arches in the south wall being pierced for a door, which externally is flat-headed and trefoiled. This part has been much damaged by having been included in the S. Julian Hotel, lately removed. The north transept is much plainer, having no rose window nor arcading. Remains of fresco painting are observable in this part of the church.

The nave and aisles were built A. D. 1240, by abbat Evrard. The nave consists of an arcade of five bays, with triforium and clerestory. The piers are circular, with four cylindrical shafts on the faces, and have stiffly foliaged capitals. The triforium on the south side consists of three trefoiled arches, divided by circular colonnettes, under a circular arch, with a sexfoiled ogeed circle in the head. The clerestory windows are of four lights, with a wheel in the head, without cusps or foliations. Upon the outer shafts of the piers are set the vaulting shafts. The vaulting throughout the church is quadripartite, ribbed with bosses, which are in many instances charged with armorial bearings. Those in the nave bear the towers of Spain and fleurs-de-lys of France, which appear to indicate the reign of S. Louis as the period of its construction.

To conclude our notice of the abbey at the point where we should have begun, had not the present state of the building rendered it inconvenient, a few words must be said about the tower at the west end. This, with some masonry in the lower part of the north wall of

* The same peculiarity is found at the cathedral of Laon.

the choir, is all that remains of the solemn abbey built in the eleventh century by abbat Gerbert. This building is spoken of in the chronicle as "*majorem basilicam*," which expression may either refer to the extent of the building, or to the great devotion which was manifested to it. It was dedicated to the Holy Virgin, S. Julian, and all the Saints, A.D. 1084.

The tower which remains is much dwarfed by the encroachment of the pitch of the roof on its east side. The lower part is so broken up that no idea can be formed of the entrance door. This opened into a porch or narthex, the two sides of which are constructed with a massive central column in the wall, with responds at each end, on which rest very rough round arches. The capitals are much broken away, but appear to have been of the ordinary Romanesque character. A ceiling has been drawn at a short height, which makes it impossible to explore the upper portion of the tower. The entrance from it into the church is through an unsightly Pointed arch of doubtful date. The exterior of the tower has two stages of windows, the upper one being immediately beneath the cornice moulding, and consisting of a blocked triplet with circular shafts. There are broad flat buttresses at the angles, and also up the middle of the north and south faces.

The most puzzling point, arising from a consideration of this church, is how it was entered. The only doors of any size are those at the east end, a most unusual position, and that which gives entrance from the porch. The former could not have been intended for general use, and the latter is much disproportioned to the wants of such a congregation as S. Julian would hold. The small flat-headed door pierced in the south wall of the south transept was probably connected with the conventual buildings, and no sign of any other entrance exists elsewhere. On the north side of the choir are some remains of conventual buildings. The refectory, now used as a stable, is the only portion in a perfect state. It is divided into three equal parts by two rows of low, thin, cylindrical columns, supporting a quadripartite vaulted roof. The bases of the columns are now below the surface of the ground, and the capitals are much injured. The date of this building is the same as that of the abbey. It is much to be regretted that it was not included in the purchase, when the rest of the abbey was rescued from desecration.

This magnificent church had been used as a *diligence*-office since the first Revolution till two years ago, when it was purchased by subscription by the inhabitants of Tours, with the aid of a Government grant. The necessary restoration was proceeding with great activity, till it was interrupted by the revolution of last year. Only three men are now at work, and these are chiefly occupied in cleaning the old masonry, and preparing new mouldings in expectation of better times.

S. Martin.—All that remains of this celebrated church are the clock and Charlemagne towers. These fine towers, which formerly stood at the north-east and south-west angles of the nave, are now separated by one of the principal streets of Tours, which runs through the entire site of the nave. Not a trace beyond these of this large and time-honoured church remains. It was ruthlessly destroyed in 1802, for

the alleged reason of superfluity and needless expense. Thus the dry "church accommodation" system which disfigures English churches in our day, decreed the destruction of this, the most hallowed shrine in France.

From 1000 to 1014 is assigned as the date of the choir, nave, and lower portions of the towers, by those conversant with the records of the church. The Charlemagne tower, so called from its position over the tomb of Luitgarde, wife of the emperor, is Romanesque in its lower portion, and Transitional Pointed above. The clock tower is of later construction, and originally had a curious little tourelle, with a conical roof projecting from the south-west angle of its upper stage, as seen in French châteaux.

The plan of the church was a nave, with north and south aisles, and an apsidal choir with surrounding aisles and chapels. The four angles of the nave were flanked with four lofty towers, with high pyramidal roofs. The western façade had a large Pointed doorway of three orders, the hollows filled with sculpture, with rudely sculptured jamb-shafts, surmounted by a statue of S. Martin, as usually represented.

No further information of any certainty can be gleaned from a miserable print of the seventeenth century, from which the few details given above have been derived.

Very little is known as to the interior, the few particulars which follow having been obtained from an old sketch found by chance in a private house.

The nave consisted of eleven bays, the piers were square, supporting round arches without mouldings, and were capped with an abacus, with the lower edge chamfered. On the outer face of the piers ran semicircular shafts to a corbel-table beneath the triforium, the capitals of which were voluted. The triforium, which was over the aisle-roofs, and consequently glazed, consisted of two round-headed lancets divided by circular shafts. The clerestory windows consisted of five narrow lancets under a flat arch.

It is extraordinary that no plans of this church are to be met with in Tours, and that no information about it can be obtained on the spot, even from those who bestow much time and attention on existing monuments.

Notre-Dame-la-Riche.—This is a very large church, and a remarkable one in its history and associations. The invocation was originally that of Notre-Dame-la-Pauvre, and continued so from the foundation of the church by S. Gatian, till the thirteenth or fourteenth century. The dedication to Sancta-Maria-Paupercula was selected because of its situation in the midst of the cemetery set apart for the early converts to Christianity, who were here, as elsewhere, chiefly poor. In this cemetery were laid the remains of S. Gatian, and here they remained until their translation by S. Martin. It was in consequence of the many miracles wrought at the tomb of the Saint, that the invocation was changed in after ages to that of Notre-Dame-des-Miracles. Again, in consequence of the enormous treasure amassed from the offerings of pilgrims, the invocation became Notre-Dame-la-Riche.

The plan of the church comprises a nave with north and south aisles,

and rectangular chancel with aisles. The actual building is but a shadow of the ancient church, which was nearly destroyed in the religious wars of the sixteenth century.

The mass of the church was built after that period, and exhibits the characteristics of the Renaissance in their most meagre form. The only line of division between the nave and chancel is the difference in their respective heights, which is very considerable. At the point of junction, remains of Romanesque work are visible; and above the arcade of the nave, the outline of the old Pointed arches is distinctly marked. The chancel is of great height, and is separated into three equal divisions by very lofty columns, with poor mouldings. The vaulting rests upon these columns, without any arches or entablature, and is united to them by poor rib mouldings, which die into the surface near their summit. The exterior of the church presents a rich appearance. The chapels are under gables richly crocketed, and the north and south porches are good specimens of the Flamboyant period. A curious blocked window under a canopy is observable in the wall of the south aisle near the altar, which has the appearance of an ancient lychnoscope. In the same aisle are considerable remains of rich glass, of the fourteenth and fifteenth centuries.

S. Symphorien.—This is a small church in the direction of Marmoutier, with a Romanesque chancel and Flamboyant nave and aisles. These latter present a curious feature of debasement, in narrowing towards the west entrance so as to combine with the street front. The west porch is very richly sculptured.

S. Saturnine is the ancient church of the Carmelites, and consists of nave, with north and south aisles, and chancel. The south aisle is early Flamboyant, and has very good windows of the period. The rest of the church is cased, the northern piers being squared, and the Pointed arches rounded. A large window of Middle-Pointed character at the east end has been recently filled with stained glass of some merit.

S. Pierre-des-Corps.—This church occupies the site of the ancient Roman cemetery, and derives its title from that circumstance. It is a Flamboyant church, much modified by modern doctoring. The two stained glass windows it possesses are the work of the curé of the parish. They are not very successful attempts, either in design or colouring.

A FEW NOTES ON THE CHURCHES OF JERSEY.

To the Editor of the Ecclesiologist.

MY DEAR EDITOR.—As it is a sort of obligation upon us to make at least some attempt at a contribution to ecclesiology in our brief summer trips, I send you mine in the very roughest form: for an unforeseen summons homeward reduced the week or ten days which I had intended to spend in Jersey, to a bare working *triduum*.

I had much wished to have landed at Guernsey, were it but to see

the ecclesiastical reforms of our good friend, and fellow member, Mr. Macculloch, but it was impossible. . . . Nine o'clock in a bright August morning brought us into S. Aubin's Bay; and good S. Helier's rocky hermitage—a building externally perfect and which has breasted the spray of many more than a thousand winters—is to us more interesting than the grandly situated castle which it overtops.

Jersey is very complete in its contradictions: it is just a total and entire paradox. The natives speak French, only as it seems for the sake of abusing all Frenchmen: within sight of Normandy and Brittany, the Jersey feeling is more entire and stupidly English than in Fleet Street. Without English laws or language, the Channel Islands, scarcely rifted from France, are the most loyal and feudal community in the world: with a climate in which the olive tree would almost grow, Jerseymen are to a proverb diligent in the cultivation of weeds. They talk, and gossip, and idle, all the day long, and yet there is not a beggar to be seen. The island might be alive with flocks and herds, and yet the people live upon salted cod and conger eels. I believe that Jersey is the true Phœacia, and that percontatorial King Alcinous is but an Hellenic form of some ancient De Carteret or De Saumarez.

Jersey seems to me to exhibit diligence but in one particular, which is in erasing its own traditions. Jersey had the grandest means for preserving the Catholic worship: with churches sown broad-cast over its beautiful slopes, it is the most puritanical place which discredits the name of the Church of England. Every valley and hill recalls by its name the saints of old; and every hamlet possesses its "Bethesda," or "Zion," or "Galaad." It has actually erected its own little Cheapside, and Charing Cross, in the very heart of S. Helier's itself. It still has Mont Orgueil, and under its shoulder it has erected the "Cottage near a Wood." Its churches are of granite, and modern ingenuity has white-washed even their exteriors.

Jersey has twelve ancient parish churches, at an average distance of two or three miles. I saw them all—and entered ten. Speaking summarily—for as eight of them were consecrated between the years 1111 and 1199, they admit of a tolerably close classification—they exhibit but a single type. Generally they consist of a nave and chancel, and aisle and chapel of equal length, under separate gables; both without any external division of sanctuary. The tower is placed between the nave and chancel. These blocks, long and narrow, are mostly divided by a low rude Romanesque, or heavy Transitional, arcade; and a feature the most unique of all is the single transept. There is much of a rough, almost Cyclopean, character in the internal masonry. They are vaulted with stone, but without diagonal ribs. There are no or few internal string-courses or hood-mouldings. Of course there are no clerestories. I observed sedilia in one instance, and only one piscina. The First, and Middle-Pointed, are very massive in their character.

Externally there is a good deal of picturesque character preserved: indeed, happily, all the essentials remain. The gable crosses have generally been shorn of their transverse limbs: at S. Brelade's, however, the oldest church, they all remain. A good many Middle-Pointed windows have been inserted, few quite pure, and some decidedly Flam-

boyantizing. Most of these insertions are under crocketed hoods and have a foreign look. Of decided English Third-Pointed I observed no traces whatever; neither of moulded Romanesque windows or doors or chancel arches. If there is a particle of Ante-Reformation wood-work, it is in a few very bad seats, now worked up into pews. The screens have been swept away by a besom, which Dowsing might have envied. Only in one place does a gleam of colour survive. Attached to the Manor-houses were chapels: a fragment of that at Le Moy survives: and one has recently been restored, but incorrectly, at Rozel.

But there are two things which prevent the accuracy of such a hasty survey of these churches as alone I could accomplish. The one is a peculiarity to be found in all granite countries, as in Cornwall. I mean the curious way in which certain traditions in working this material run through all the periods of art. There is some granite (seventeenth century) walling, and there are even doors, in the old French farm-houses, which are as massive as Romanesque. (These farm-houses, by the way, each with its beautiful avenue of chestnut or oak, are quite a characteristic of the place;—they are beautiful.) You remember the blunder of Parker's Glossary which figured a bell-cote at Cotes chapel, as "*circa* 1180," which turned out to be "*circa* 1680." And in Jersey there are many round-headed doorways, in porches and the like, with a sort of incised cable ornament, which have something of the old feeling. Add to all this the portentous thickness of the internal white-wash carefully laid on every year, and the periodical external rough-cast; and Jersey ecclesiology is no such easy matter. I come to ritual, and other palpable details.

S. Laurence.—Both chancel and chancel aisle (each of the same length) are penned up to the east end. The north chancel has a fine groined roof: the only one in the island. The altar (!) is a long narrow board—one understands by these things what the term "oyster-board" used in the Caroline controversies means,—which is placed on a raised platform nearly at the west end of the aisle. The celebrant, so to dignify him, seems to stand facing the east; the communicants kneel looking of course westward. N.B. There is no font used in the whole island—only two exist.—Baptism is *always* administered from a dish, *plat de Baptême*—placed on a tall *jardinière* under the pulpit, as directed in the Directory.

S. Helier's.—The decanal church and the parish church of the capital. No "Communion-Table" at all in the church: the oyster-board as above is kept in a porch, and is only brought in on "Communion Sundays." When I saw it, it was turned upside down, and the dusters and brooms were lying on it. This church—which is the latest in the Island, and was consecrated in 1341, has a square tower, with an ugly embattled parapet. It is on the whole the most painful church I ever saw. It is an affair of simple and unequivocal disgust: the more so because some of the detail is extremely striking and tolerably pure.

S. Clement's I did not enter. It presents the ordinary type of nave and single aisle. The spire, of which there are other examples, rises

straight in a square pyramid from the tower without any break of moulding, pinnacle, or parapet.

S. —, Grouville—(it is the only church of which the dedication does not survive in the actual appellation of the parish)—I did not enter. It has a modern nave, a chancel with north and south chancel aisles, all separately gabled. There are remains of painted glass in the tracery of the chancel east window.

[At Mont Orgueil, a most noble castle, the only living creature which I saw was a bat in the room in which Prynne was confined; his ghost, I presume. There are memorial slabs, more than one altar stone, and other sacred things desecrated.]

S. Martin's.—The window tracery, very fine Middle-Pointed, has been excellently restored lately. This church has an altar-table of the ordinary English character, in the proper place, with a reredos of the commandments, &c., in French, and probably of the eighteenth century. The spire is octagonal: and in character approaches to First-Pointed.

S. Saviour's.—Here also there is much to commend, the piers of granite—syenite it is—have been elaborately cleaned and retouched. An altar has also been erected in the proper place; I *think*, by the by, but am by no means certain, at the east end of the chancel aisle, not in the true chancel. It has a large and elaborate panelled Caen stone reredos, somewhat over done and over fine: but in Jersey one cannot afford to be critical. This excellent work was executed last summer: all honour to the Incumbent for achieving a restoration and reform, which is the more useful as this is not only the finest church in the Island, but the better houses near S. Helier's are in this parish. It is much to be regretted that the window tracery, some of it of pure Middle-Pointed, should have been restored in sanded deal. I trust that this was an earlier work.

S. Peter's.—Here also an ordinary English altar-table was put up in 1831, and at the same time a sort of tripodal shallow vessel which bears some relation to a font was erected at the altar-rails. However, as this is the only [pseudo-] font used, we may be thankful: and eighteen years ago it was an enormous advance. There is an incised slab, small, but bearing the cross, and a memorial mark, which Mr. Cutts (I see) takes to be two horseshoes, hammer, and tongs, built into a buttress at the west end of the church.

S. Owen has no altar whatever; the oyster-board,—here it has end flaps by way of variety which when disused hang down—is placed in front of the pulpit, which itself stands within the chancel arch on the south side. There is a very rude internal rood-staircase entirely open and displayed. It rises directly and boldly from the west, and has been preserved, I take it, because it also leads to the belfry floor. This church is throughout the year decorated with greens in all parts; they are renewed about every six weeks. There is a curious Romanesque arcade in the south chancel; and here are two incised slabs.

S. Mary's has a spire with Romanesque angle turrets, like those described by Mr. Lukis, in S. Michael's, Guernsey; they are conical and their bases are masked by four round arches supported by stumpy round shafts. Here there is no altar; the board is kept somewhere

out of sight. There is a foliated piscina nearly buried with the pews. An incised memorial slab is built into the west wall of the nave near the base.

S. John's has an ordinary table at the east end of the chancel, but the organ gallery is built across and in front of it.

Trinity.—I am sorry to say that I took no note of the ritual arrangements here: being much interested with the low side windows of which there are three. 1. In the south wall of nave, below the window in the second bay from the west. It is quite plain, square-headed, and consists of two apertures, one above the other, of equal width, but unequal height, the upper one being much the largest and an oblong, the lowest nearly a square; the top of the whole is about five feet, the bottom about eighteen inches, above the ground.

2. A second, also in the south wall, and below the first or westernmost window. In the upper aperture is an upright iron bar, set back about five inches from the face of the wall: a groove for a shutter or glazing has been left. Internally it is splayed eastward. The lower aperture is splayed eastward and westward; leaving two narrow passages or crannies branching off right and left, from a short central block of stone. These little passages are much too narrow for the hand to pass through them; and they are too close to the ground for any purposes of communion or confession: and this elaborate provision of double splays and narrow channels for any bell ringing is impossible. Externally the upper and lower apertures are divided by a plain course of masonry, and they seem to have no internal connection; no mouldings of any sort occur. 3. The third is in the north wall of the nave, below the first window, and is, with exceptions so slight as not to be worth particularizing, the same. The upper aperture on this side is scarcely splayed eastward at all. What these three side-windows might be internally I found it impossible to ascertain; as the two southern bays of the church are used as a school, and divided into two stories, and lined with deal panelling.

You remember, Mr. Editor, how I have occasionally smiled at your—or shall I say our?—lychnoscopic views; how many are they now? Be at ease, I am not going to add to them. If this Jersey instance can befriend any of the twelve—or twenty is it?—rival theories, I can only say that I can make nothing of it. You may do something. My own leaning is towards some view that these openings are connected with offerings of some sort,—what Mr. Paley means by an offertory window I do not know; but I mean merely alms-boxes. First, because I do not see how one of the extant theories meets this case; and next because in Jersey, every church has certain Post-Reformation alms-receptacles worked into the thickness of the wall; and in at least one instance I observed that the modern alms-box with its iron fittings and two apertures, one oblong and one square, was very similar in plan and appearance to these old openings at Trinity.* But what any small

* [This receptacle is thus described in *Fulles' History of Jersey*, first published in 1694; "Added to this is *Le Tronc*, which is a wooden engine strengthened with irons fastened to the wall of the church without, leaving a cavity at top, and a slit

church wants with three such alms-receptacles, very close together, I am unable to say. Again, I am aware that the nave is at least a very unusual place for these (once-called) lychnoscopic openings: but in many cases, and, I think in this of Trinity church, the existing church has been built into, and upon, an older core, consisting of the original small chapel. The walls therefore of the present nave—the church was consecrated in 1163—may have been those of an older building. This curious super-position of structures accounts for the many rude brackets, strange disproportioned corbellings and unequal arch-spaces so observable in the *de facto* churches of Jersey. Once more: if what I have been talking about should prove, as I think, there can be no question, true low side-windows, this fact will be fatal to what I think you have yourself laid down, that they never occur in France. For when Trinity church was built, Jersey belonged to the diocese of Coutances.

S. Brelade's is the twelfth and most ancient church in Jersey. The present church cases an older chapel. There is a tolerable font of plain First-Pointed preserved in the porch, merely as a piece of antiquity. It is never used. Its roughness of design is exceeded by its roughness of material; the coarse conglomerate of the neighbourhood. There is a wooden Communion Table at the east end. Not one of these tables had any covering; not even the green druggot of our more slovenly English villages. Here also I found internally a walled up orifice in the nave below the second window from the west in the south wall, which has a very lychnoscopic look; but the external aspect is most effectually concealed by the accumulation of earth which is now nearly level with the window cills. The tops of the sedilia may be felt behind the pews.

An epitaph which I copied at *S. Brelade's* consists of a reading of George Herbert, more seasonable than poetical. I think you will like it.

“Miss —, died 11th of *January*, 1838.

Frosty day, so cool, so calm, so bright,
The *bridle* of the earth and sky,
Cool *snow* shall weep *my* fall to night
For *I* must die.”

But the greatest ecclesiological treat is the old chapel of *S. Brelade's*, in the same churchyard: it is of immense antiquity. Indeed it might be of any age; so entirely is it devoid of distinctive date-marks, except that vague pointed vaulting. These chapels, of which there are several in the Channel Islands, are of course all desecrated. *S. Brelade's* is a carpenter's shop, the carpenter being the parish clerk. It has a rude chancel arch; but is most remarkable for the fragments

or fissure just big enough to admit of a crown piece to pass through; the head (wherein the cavity is) made to open and shut under the security of strong locks and keys. The use of this is for the private conveyance of Alms which the giver would have known only to God, the invisible Witness and Rewarder of every good work done in secret, and it is seldom but at the opening there is money found in greater or less quantities.”—ED.]

of fresco remaining upon the plaister cieling. These frescoes appear to be of the fourteenth century. The design is a band of black foliage extending lengthwise along the ridge; then a series of figures in outline, and another band of foliage. A figure of Herod is conspicuous next to the door on the north wall. A six-winged seraph next to the chancel arch on the south side may be made out, and a naked woman, probably Eve, is tolerably perfect, on the south side of the chancel. The range of figures is displayed on a back-ground powdered with SS, alternating with a device of six pellets inclosing circle-wise a seventh pellet. The Doom (?) is on the west wall over the door. I understand that a few years ago this interesting decoration was nearly perfect: very little indeed now remains, and that little in a state of very rapid decay.

From this rough, and most imperfect, summary—a summary only useful as it may tend to excite further inquiry—you will see how debased is the state of the Church in Jersey; if church that be, which has neither font nor altar.* The great tithes of all the parishes—but one, S. Saviour's, which still forms the revenue of the Deanery—were confiscated at the time of the Reformation, and they now form the stipend of a sinecure Governor.

This fact, though it will fully account for the depressed state of the Clergy, will scarcely be a reason for the total loss of all ritual propriety—a loss so total that recently in all the churches, the surplice was not used even for the prayers. This is still the case in one, if not more, of them. Historically however there are ample reasons for the apostacy of Jersey. The Channel Islands were abandoned to the Genevan discipline and the various refugees from the English Church in Elizabeth's time, and nearly fifty French Ministers, having taken refuge there, obtained possession of S. Helier's church from the Queen, and encroached so much under the patronage of Sir Amias Paulet, the Governor, that in 1576, at a synod held in Guernsey, they established their discipline through the islands. In 1603, they contrived to procure a confirmation from James I.: but at last, in 1623, Governor Peyton brought the islands again into Communion with the Church of England, special canons being drawn up for their use, which engrafted the English Service book upon parts of the Genevan discipline and all its doctrine. As was to be expected this hybrid has produced the present portentous growth. Till within the last twenty years a voyage to Jersey was an event in a life. Absurdly united to the diocese of Winchester, the Channel Islands were as effectually uninfluenced by any living episcopate as the Isle of Mauritius would be if joined to the See of S. Asaph. Confirmation was of course unknown: the present Bishop of Winchester being probably the first Bishop who has confirmed in Jersey, since it ceased to be under the Bishop of Coutances. It is not perhaps so correct to say that the

* The other remaining font is the curious one often noticed, which contains an internal basin, probably a chrismatory, within its bowl. This unique font is in a sort of tea-garden attached to a lofty tower, now called the Prince's Tower, (in our "Hand Book of Ecclesiology," miscalled "Prince's Town;") but of which the true name is La Hogue Bie.

Channel Islands represent the state of the Church of England previous to the Caroline reforms, as to say that they indicate the Ecclesiastical aspect of Scotland, under the Tulchan—and perhaps under the Spottiswoode—episcopate. It is a Genevan, rather than a Puritanical, body under a pseudo-episcopal skin.

Still there are gleams of hope in this darkness. As we have seen, altars, of a sort, have been gradually introduced into even the parish churches. The new churches are of the ordinary English arrangement; and are quite equal to those which synchronize with them on this side the Channel. In one of them, the chapel of S. Matthew, the services are very respectably conducted: and the doctrine of the Church is taught with some efficiency. The ecclesiological movement seems to have set in; church restoration is going on: S. Saviour's has a very creditable sanctuary: S. Martin's is correctly restored in some considerable externals. A new church of plain First-Pointed, I believe by Mr. Hayward, is building of clean Syenite and Caen stone, in a suburb of S. Helier's. It has a developed chancel. The hospital with its chapel, (also near S. Helier's) unfortunately of Third-Pointed, is quite equal to any similar work in England. I heard that this was also by Mr. Hayward.

In a word, the Channel Islands have only to do what we have already done. Something less than a Laud will suffice to extirpate the remaining Jersey "oyster-boards;" an active Dean would do it in a month. And as to the pews, which in Jersey are still ranged on inclined planes eastward, westward, northward, southward—as to the earthen floors, the galleries, the whitewash—what England is throwing off, Jersey may struggle with. The excursion trips will let light even upon Cæsarea and its dependencies.

Guernsey actually possesses at least one available instance of reverential and proper ecclesiological reforms. And the Jersey fabrics themselves are singularly free from material and fatal injuries. The windows have often been eviscerated of their monials and tracery, and certain parasitical porches may be found: but I do not recall more than one instance of piers and arches destroyed; and, most happily, church restoration did not begin there twenty years ago. The graceful outline of the Jersey churches still survives, so do the massive piers, the rich capitals, the gorgeous granite walls, with their rich sober tint; the sharply pitched roof, the bold spire is still intact; these grand skeletons want but the inspiring Spirit, "Which bloweth where it listeth."

Yours always,

Σ.

[Our readers will find an excellent paper on Jersey Ecclesiology, in the Proceedings of the Oxford Architectural Society for 1845. Its author is Mr. E. A. Freeman.]

ARCHITECTURAL LOCALISMS, AS ILLUSTRATED BY THE CHURCHES OF NORTHAMPTONSHIRE AND LEICESTERSHIRE.

*A Paper read before the Oxford Architectural Society, June 6th, 1849,
by EDWARD A. FREEMAN, M.A., Corresponding Secretary.**

(Continued from page 110.)

WE shall finish our examination of the Northamptonshire steeples, with some of the finest of their number, those in which a greater or less portion of their height is octagonal. These I have purposely kept distinct, as the comparative frequency of this form is certainly to be considered as a local peculiarity. With a single exception, the octagonal stage is only a crown to a square tower; and, with one other exception, they are all confined to the northern part of the county. They readily divide themselves into two classes, those in which the octagon is the finish of the steeple, and those in which it only serves as a support to a spire. In the best examples the octagon is a separate addition over a distinct belfry-stage, but sometimes it is not an addition, but is rather to be regarded as the upper part of the tower assuming an octagonal form. Of those which carry spires, which are mostly Early English or Decorated, we have of the former style the well-known octagonal tower at Stanwick, the spire being a Decorated addition. It is octagonal from the base, allowing for a modification of its form to the east to adapt it to the church, and well shows the capabilities and disadvantages of that form. On the whole, however, I must confess that, compared with many others in the county, I do not very much admire it. The false battlement at the springing of the spire is worthy of attention; it is rather a confusion of ideas, as a spire on an octagon is even more completely a roof than when it finishes a square tower, and does not need any of the shifts by which the two forms are melted together in the case of the broach spire. These however, find another place in several of these towers; for, as in the earlier examples the square part is not finished with a parapet, though not required at the junction of spire and octagon, they are called into full requisition at the junction of octagon and square. Thus in the case of the octagonal addition to the Anglo-Saxon tower at Barnack, which, I am persuaded, replaces the original belfry-stage, the octagon is united to the square tower by squinches, like those of a broach spire, which carry heavy pinnacles, an arrangement which I do not remember in any other Northamptonshire spire, but which is very conspicuous in that of Southam in Warwickshire. The spire here is little more than a stone roof, being low and massive, and without spire-lights. At Helpstone the arrangement is quite different; here not the

* We have not thought it right in a paper bearing the name of its author to alter his nomenclature; but in retaining that of Rickman in this instance, we beg to have it understood that we are not at all more favourable to it than we have hitherto been.—ED.

whole height of the tower, as has been sometimes inaccurately stated, but all—namely two stages—that rises above the roof of the church, is octagonal, and is connected with the square base, which forms part of a front, in the same way as the spire at Etton. This octagon, of Decorated style, is embattled, and within the parapet rises another smaller one which supports a low spire or rather stone roof. Another diminutive Decorated example occurs at Milton Malsor; a very small octagon, carrying a dwarf crocketed spire, rises within the parapet of a not remarkable embattled tower with angular pinnacles. Thus far, though the octagon sometimes rises within a parapet, the spire retains its character of a roof; in the two remaining examples, Wilby and Nassington, both Perpendicular, the spire itself rises within a parapet. In both these the octagon is not an addition to the square tower, but space for it is taken out of the latter, the belfry-stage being made of an octagonal form, though by a very different process in each. At Nassington the part with which we are now concerned—for the lower part of the tower is Early English, and has been already alluded to on another account—rises one stage above the roof; it is square up to about the middle of the belfry-windows, when it becomes octagonal, with squinches at the angles much as at Barnack, the windows being continued uninterruptedly in the cardinal faces. The octagon is embattled, and on the squinches are set pinnacles which run through the battlement at the centre of the subordinate faces, occupying just the same position as those at the angles of a square tower. From within the parapet rises a crocketed spire of considerable height, which is connected with these pinnacles by flying-buttresses, just in the same way as at Higham and Rushden. This arrangement is very unusual, and the effect peculiar, but it is so skilfully managed that it cannot be called displeasing. That at Wilby, though of much greater pretensions, is decidedly inferior; a low square tower, looking precisely as if shorn of its belfry-stage, with a rich pierced parapet, and pinnacles rising from diagonal buttresses, supports an octagon connected with the pinnacles by flying-buttresses, and itself connected in the same way with a spire. This spire, to be of satisfactory proportions, should have been either higher or lower; and, in short, though the present design is striking from its richness and singularity, a good square tower and spire, with the space assigned to the octagon divided between them, would, after all, have been a more beautiful object.

The other class of octagons, namely without spires, consists of three well-known examples, the detached campanile at Irthlingborough, late Decorated, and the Perpendicular towers at Luffwick and Fotheringhay. Irthlingborough derives a character quite its own from the immense height of the octagon, the lack of pinnacles, the single-light windows in the square tower, and the square-headed ones in the octagon, and, in its general character, looks as much like a turret of some fortified mansion as a church-tower. Luffwick and Fotheringhay are fairer objects for comparison, and such a comparison will be found very interesting. One important point of difference strikes at once; Luffwick is simply a disengaged western tower; Fotheringhay is, as has been already observed, designed as an integral portion of a façade. Thus not only a

the western doorway and window of an extraordinary size, quite beyond what is usual in a tower, but the design itself is entirely interrupted at the point ranging with the height of the nave. The lower part has a parapet of its own, beneath which its buttresses slope, without any connection with the upper part of the tower; we might conceive this latter away, and a gable substituted, so as to form a complete front, which could not be imagined in the generality even of engaged towers. On this is set a square belfry-stage, and on this an octagon. Yet after all, the design is far from being so disjointed and inharmonious as might have been expected; the general effect is magnificent, and even the faults which cannot but fail to strike the eye arise rather from the character of the western and belfry windows, than from anything connected with the points just mentioned. I allude rather to their tracery than their proportions; I am by no means clear that, considering the very peculiar character of this belfry-stage, the single broad window is not more in character than the narrow double window which in most positions we admire. In the great west window the fault, besides the poor character of the tracery, appears to me to consist mainly in the use, in so very broad a window, of an exceedingly depressed simple arch instead of a four-centred one; the latter form being certainly much better adapted to such positions. At Luffwick, we have of course nothing of the kind, but a bold, well-proportioned square tower of considerable richness and with some remarkable features of detail. It might at first strike the eye that double belfry-windows would have improved the effect; but this could not have been the case without completely altering the proportions of the whole structure, which are very satisfactory, as such a change would certainly have required greater height in the belfry-stage. The way in which the octagon is connected with the square tower differs completely in the two examples. At Luffwick the flat buttresses of the belfry-stage rise into tall square turrets which support the octagon by means of flying buttresses. At Fotheringhay they finish in statues a little above the parapet of the square tower, and there are no flying buttresses. Hence at Luffwick the connection of the parts of the design is better preserved, and the octagon, with its surrounding and surmounting pinnacles, forms a glorious crown to the whole; while at Fotheringhay the actual octagonal form is better displayed, and, by the absence of flying buttresses, room is given for a window in each face of the lantern, which produces an effect of surpassing richness and lightness. Both are superb examples of perhaps the very noblest form of steeple that Gothic art has produced; the square tower is distinguished for dignity, the spire for gracefulness; the octagonal lantern unites, to a great extent, the merits of both, and exhibits in the forest of pinnacles with which it is crowned, a composition unrivalled for verticality as well as magnificence.

In these steeples, decidedly the most interesting feature of the Northamptonshire churches, I do not understand how any one can fail to recognize a localism of the most remarkable character. Mr. Pugin's view is that the occurrence of towers or spires is entirely a question of date, not of district: here, however we may account for it, we are met by the broad fact that, in one part of the county, the spire is the

general rule at all periods, in the other it is as decidedly the exception, and the few examples that occur are all of the later type of spire. That the covering of many of the Early Gothic towers in the south has been tampered with I have freely admitted as highly probable; but this does not avoid the difficulty. Did we even conceive, what no one will say is likely, that *all* the numerous Early towers in that district have had, or were designed to have, stone spires of equal splendour with those of the north; even then we may ask whether this fact would not be as much a localism as any other; in one part of the county the Early designs have been, as a general rule, left complete, and respected by subsequent ages, in the other they have been left imperfect or subjected to subsequent mutilation. All this implies some difference in taste and feeling between the two districts, at least in the later period. But it is far more probable that the utmost change the southern towers have undergone from their original condition, or even their original design, is the destruction of a low covering of wood, and the localism is still more apparent, if this was the usual finish of the tower in one part, while in the other it was covered with a lofty spire of stone. But I am by no means convinced that even this change has been universal; had this been the common covering of Early towers in South Northamptonshire, I am persuaded we should have found a good many extant examples, just as we do in Kent and elsewhere, whereas it is an arrangement of which hardly any traces remain. It is not so easy thus to extirpate a feature once common from a whole district. Many of the towers have no signs of alteration, no battlement or superadded story; and when we consider the early introduction of the low roof and parapet in other parts of the Northamptonshire churches, it is by no means unlikely that the analogous treatment of the steeple may have become prevalent in that district earlier than elsewhere. If then the Early towers of the south were originally examples of the spireless form, the local difference is most conspicuous and remarkable, but in any case it exists in some degree, even during the Early period; and during the Continuous its existence is undeniable: that the late Decorated and Perpendicular towers in the north generally have spires, while in the south they are generally without them, requires no proof. I can only wind up the argument with again repeating, in contradiction to Mr. Pugin's statement, that both in Northamptonshire as compared with other counties, and in the two main districts of Northamptonshire as compared with each other, the presence or absence of the spire is much more a geographical than a chronological distinction. It does not mark a mere difference in date, the introduction of another style of architecture, but it marks a difference in taste, or in some of the other circumstances which influence architectural style, between different districts at the same period.

And in other respects the localism of outline may be clearly traced. We have seen that the use of the clerestory and low roof is a real localism irrespective of date: that it is not, in this county at least, a mere reckless innovation of the fifteenth century, but a characteristic of the district, whose origin can be traced up to the first days of Gothic architecture, which simply became more general during the later

styles, and whose supremacy was decidedly confirmed before the development of Perpendicular. But even were it otherwise, we should not get rid of the localism; if the Perpendicular architects of some districts generally respected the high roofs of their predecessors, and retained their use in their own buildings, while in others they made them give way to their own fashion of clerestories and high roofs; we have a manifest local difference during the Perpendicular period; the custom prevalent in one district is not prevalent in another.

But, after all, I cannot conceive any one denying that, as a matter of fact, there is a local type of a Northamptonshire church, which the eye at once distinguishes from a Kentish, an Oxfordshire, a Gloucestershire, Somersetshire, or Devonshire church. And, if it so happen that the Northamptonshire type is, to a great extent, the most ordinary of all, a sort of architectural *κοινή διάλεκτος*, from which the rest may be considered as diversities; this circumstance, if anything, rather strengthens my argument. And all this is, for the most part, that subtle kind of localism of which it is much easier to show the existence than to ascertain the cause. The resemblances among individual towers, for instance, is doubtless often to be attributed to their being the work of the same architect or school of architects; but no circumstance of this kind can account for the manifest localism, continued through several centuries, of the presence and absence of the spire in different parts of the county. Still less will it account for the other peculiarities of outline and composition to be seen in the churches of this and other districts. It cannot account for the confirmed use of the clerestory becoming gradually more and more prevalent from the days of Brixworth to those of Fotheringhay. All these are architectural localisms, abiding in a district through successive ages; it is our business to ascertain the fact, the cause is a part of the philosophical inquiry which shall account for similar localisms of language, manners, and physical conformation. It is in fact part of the great question of race; for it is clear that the minutest provincial peculiarities are but a development on a smaller scale of the same principle which gives birth to the most important national ones.

A very few more words will conclude my notice of the external peculiarities of this district. Except in the towers, we do not find much ornament; arcading, panelling, jamb-shafts and rich mouldings to windows, canopies, crockets, rich parapets, pinnacles, are all rare features. The parapets are often plain, often embattled, very seldom panelled, and, as far as I can recollect, never pierced. The buttresses are seldom ornamented; even the pedimented head, which in Leicestershire is rather frequent, is in Northamptonshire far from common. The porches are not very commonly important or rich features; the vaulted roof and parvise is not usual, but a high pitch is much more common than in other parts of the churches; and sometimes, as at Barnack and Middleton Cheney, it is found in connection with very singular internal roofs of stone. On the whole, we must confess that, with the exception of the steeples, the Northamptonshire churches, with many occasional features of great beauty, exhibit but little real architectural composition and design.

On turning to the interior we shall find this observation still more

strongly confirmed, though it is only saying of the churches of Northamptonshire what is equally true of those of almost every other district. The cathedral and the great abbey exist within; their external splendour is but the shell of the incomparably more glorious display reserved for the interior; but the parish church, whose beauty is usually rather that of felicitous and picturesque grouping than of direct architectural design, exists as emphatically without. Its peculiar excellences have hardly any scope within; the internal prospect affords no opportunity for the stately tower, the soaring spire, the varied groupings of turret, porch, and gable; and the real beauties of an ecclesiastical interior are hardly ever admitted. The octagonal pier and chamfered arch, supporting the barn-like roof, or at best, the often disjointed and inharmonious clerestory, are a far less admissible substitute for clusters and mouldings, stone roofs, and unbroken vaulting shafts, than the ever varying outlines of Shifnal and Purton are for the mighty bulk of Westminster and Rouen. It is only in the later days of Gothic that the two types of internal effect converge, and find their common point in the splendours of S. Mary Redcliffe. But besides this, a character common to nearly all English parochial churches, those of Northamptonshire are decidedly even plainer inside than out; the piers and arches present very few examples of rich clustering, of foliage, and mouldings; there is very little design or harmony in their elevation, the interior of the windows is in general very meagre; above all, the roofs are almost universally wretched. With one superb exception, there is hardly a good Early roof of any material; a few very fair late Decorated and Perpendicular roofs of low pitch are found here and there, as at Raunds, Rushden, and Whiston; but generally, both old and new, they are of the poorest kind, often without any pretence at architectural character whatever. In this respect, Leicestershire, though not remarkably rich, is much better off.

In the present part of my subject I am endeavouring to speak generally of the characteristics of the district, with as little reference as possible to questions of date and style. In exteriors, where we are chiefly concerned with outline, this is easy enough, but the architectural members of an interior do not afford much scope for characteristics not directly derived from such questions. Yet a few such may be observed even here; the octagonal pillar, common everywhere at every date, is perhaps more constantly the rule in south Northamptonshire than elsewhere; in the northern parts both cylindrical and clustered piers are freely used, but in the south, they are—except of course the former in Norman churches—decidedly the exception. The capitals are not often rich, and the arches are not frequently moulded. I will now mention a few of the best interiors in the county, among which we shall find several examples of fine ranges of piers and arches, but very few of a whole design harmoniously connected together, like those three glorious neighbour churches of the west, to which I must be excused for so constantly referring, Wrigton, Yatton, and Banwell. My present list will consist mainly of exceptional churches, and I shall for the present pass by those

which illustrate localisms of style, which will at once remove from our present consideration nearly all our Romanesque and Transitional examples.

Of early Gothic naves, unquestionably the finest in the county is that of Warmington; the beauty of this, however, is more conspicuously derived from the rare and precious roof which has rendered its name so familiar to every architectural student, than from its arcades; still they are really a fine range with moulded arches, though, strange to say, the pillars are not clustered, but alternately round and octagonal. Finedon is one of the best examples of a Decorated interior, and affords good specimens of the clustered piers usual in the neighbourhood. Chipping Wardon, in the south, may be assigned to it as a very fair rival; a Perpendicular clerestory is here supported on two noble ranges of Decorated clustered pillars. The height is very considerable, and the whole effect extremely fine. Milton Malsor is hardly a beautiful interior, but it is striking, and well worth notice, from the great height and slenderness of the cylindrical columns. And in other southern churches, though there are few whole interiors of much merit, piers may now and then be found of more elaborate design than is usual in the north, as at Floore, Rothersthorpe, and Great Billing.

Of Continuous arcades we have still fewer to boast of any importance, fewer at all events comparatively, when we consider how much commoner it naturally is to find a complete Perpendicular interior than one of any of the earlier styles. Charwelton is remarkable for an arcade of Decorated date, which nevertheless exhibits Continuity run perfectly wild; the piers being simply moulded, and the mouldings continued round the arches, without any attempt at shaft, capital, or impost. There are also one or two other inferior specimens of the same kind. Of the ordinary Perpendicular chanelled pier, with attached shafts, there are not very many examples of much consequence. Kettering somewhat disappointed me; to my mind, Islip and Stanion, though smaller, are finer examples. At Whiston, the arcades, from the ungraceful shape of the arches, are the least satisfactory part of the church.

There are naturally still fewer fine interiors of chancels than of naves, as the attached chapels which are so common do not conduce very much to internal beauty. They allow neither the effect of the regular choir with aisles nor that of the distinct chapel-like chancel; the single arch, north or south, or both, unconnected with any other and lower than the arcades of the nave, is, now and then, as at Irchester, the richest arch in the church, but adds little to the general effect. The chancels of Stanion, Irthlingborough, and a few others which deviate more or less from the usual type, afford scope for arcades of more importance and beauty. The Early arches in the former are very graceful, and reminded me to some extent, though there is hardly any similarity in detail, of those two most exquisite chancels at Arretton and Shalfete in the Isle of Wight.

The character of the Northamptonshire chancels hardly admits of the omission of the chancel arch, and it is accordingly almost universally

found; but it is seldom a beautiful, and not unfrequently an awkward feature, being often adapted to an earlier and lower structure, and consequently not harmonizing with the present height of the nave.* How much this tends to mar the effect of an interior, every one will remember who is familiar with Stafford, Cuddesden, or Yatton. At Higham Ferrers, Whiston, and a few other churches, the arch is absent, and there is one most remarkable exception to the general rule of its occurrence. Generally, as we all know, there was no portion of a church on which greater care was bestowed during the Norman period than on the chancel arch, and chancel arches of that style are often found preserved, just like doorways, when the rest of the fabric has been rebuilt. But in Northamptonshire, where the interiors, as we shall presently see, often exhibit very considerable Romanesque remains, a chancel arch of that style is but rarely seen. Three or four examples, including only one, that at Werrington, of any degree of richness, are all that occur to me, excepting of course where the presence of a central tower renders the feature a necessary one. These last instances include such as Castor, and S. Giles, Northampton, in which latter the original lantern arches, of great height and magnificence, still remain embedded in the wall, though blocked in later times, and partially imperfect. And the evidence is not simply negative, and admitting the answer that the Norman chancel arches were destroyed and rebuilt in later days; sometimes, doubtless, they were, as at Earls Barton, where a later arch springs from the Norman jambs: but in two of the best Norman interiors, which, under these circumstances, we surely have a right to assume as the types of many others, the chancel arch can never have existed. At S. Peter's, Northampton, the very pride of small Romanesque interiors, there is none to this day; the magnificent arcades are continued uninterruptedly along nave and chancel, just as in a Basilica or a late Perpendicular church; the distinction of the chancel is, indeed, sufficiently marked, but in quite another way, namely, by a change in some points of detail. At Kingsthorpe the case is still stronger, as the original chancel was narrower than the nave, and consequently the necessity for the chancel-arch much more imperative. Yet no such existed; one has been added much later, thrown across† between two piers of the old chancel, and consequently rendering the eastern part of the present nave conspicuously narrower than the rest. Considering these circumstances, and the very unfrequent occurrence of such arches in other cases, we cannot fail to conclude that we have here discovered a localism of the most singular kind, in the prevalent omission of the chancel-arch at a period when its importance was generally much greater than in later times.

In connection with chancel-arches, I cannot but mention the superb strainer-arches which span the naves of Finedon and Rushden, and which may be found repeated on a smaller scale in a northern chapel

* I must except Brigstock, where the chancel arch was rebuilt during the Perpendicular changes at the full height of the church, and consequently greatly improves the effect of the interior.

† The Early-English chancel at Raunds was similarly shortened by the insertion of a Decorated chancel arch.

at Easton Maudit. They are generally compared to those at Wells; and both exhibit the same elements, two reversed arches meeting at the apex with a pierced spandril. But, irrespective of diversity of style, the proportions and the shape of the arches are so utterly dissimilar, that there is hardly any resemblance in general effect. They have quite a character of their own, but in effect approximate rather more to those at Canterbury and Sarum than at Wells. They are, of course, after-thoughts, inserted to remedy a mechanical defect, namely, the want of proper support to the transepts where there is no central lantern. Such a design at the commencement of a building would have been a mere inexcusable vagary; but, as the incidental remedies of an incidental defect, nothing more strongly betokens the genius of the true architect than the skill which has thus happily seized upon a mere prop, and converted it into a decorative feature of the greatest magnificence.

I shall not enlarge any further upon the interiors of the Northamptonshire churches, for, though they contain much worthy of notice to which I have not alluded, they are matters rather of antiquarian or ritual, than of strictly architectural interest. Not but that important localisms might probably be discovered in these also—in the case of sepulchral monuments, at least, this is certainly true—but my present subject is neither ecclesiology nor archæology, but architecture, and I will not divert your attention from the broad questions of architectural style and architectural proportion to the minutiae of sedilia, or brasses, or heraldic ornament.

(To be continued.)

COLONIAL CHURCH ARCHITECTURE.

CHAPTER XIII.—FREDERICTON, CALCUTTA, GUIANA.

FREDERICTON.

WE are glad to hear favourable accounts of the progress of Fredericton cathedral. The bishop has modified Mr. Butterfield's plan for the tower windows, giving them greater simplicity while preserving the general effect. He has made the tower batter fifteen inches on each side, thus getting several steps and great thickness for the windows.

The nave, the triple western porch, the nave aisles, and the south porch (which is found to be a great improvement to the outline of the fabric,) are all completed, and covered with galvanized iron or zinc.

The walls and aisles of the choir are nearly finished, and the bishop expected to finish the tower arches by the end of September. The latter had been very slowly and tediously built, and no less than six weeks, at a most critical time, were lost through waiting for freestone

for the voussoirs. His lordship only intended to carry up the tower to the ridge of the nave roof this season; but he had hopes of roofing in the choir and its aisles. The lengthening of the choir has been found to be a great improvement in the plan. The windows of the nave aisles are to be glazed with glass by Mr. Beer, of Exeter, copied from the glass in Merton College chapel. Funds have been provided for all the glass in the choir, except the east window.

CALCUTTA.

Turning to the other hemisphere we cannot refrain from noticing the view of the new church of S. Andrew, Mogra Hât, Bengal, given in the October Quarterly Paper of the Society for the Propagation of the Gospel in Foreign Parts. This shows the east end—(we conceive);—a gigantic Third-Pointed window of four lights, not in a gable, but under a flat embattled parapet, further adorned with pinnacles here and there, and a cross. There would seem to be no chancel; but the view shows a massy low embattled tower, half engaged on the north-west side, with regular buttresses of four stages and a sort of First-Pointed belfry stage of tall lancets. Now we do not mean to be severe on this design, for it appears to be the work of a very estimable priest, and the *fact* of the church and its congregation of native Christians is sufficiently interesting; nor, though this would be more deserved, do we mean to animadvert on the unmeaning praise given to the design, as such, by more than one writer in the above quarterly paper. What we do mean to call attention to, is the remarkable fact that, while we are puzzling our brains here to discover how to adopt the Pointed style to tropical climates, the churchbuilders in Bengal build so vast a Third-Pointed east window as would admit an intolerable amount of light and heat even in this climate; and adopt, without scruple, pinnacles, buttresses, and embattled parapets, although we have been told over and over again that all such stonework would soon perish and crumble in the heat of that country. If indeed an English church may be transplanted, without alteration, to Bengal, we need not trouble ourselves any more with the problem of Tropical Pointed.

Upon looking back to a former Quarterly Paper, (for April, 1846,) we find a view of another church belonging to the same mission—S. Peter's, Barripûr. This is a more pretending Third-Pointed structure, without chancel; it has a nave, with lofty clerestory, and aisles; with flat roofs, embattled parapets, and a mixture of pyramid and pinnacle at each end. Six large and uniform Third-Pointed windows, are divided by regular buttresses in the aisles; in the clerestory there are similar windows and no buttresses. There is a western tower, of three stages, with embattled parapet, and belfry turret at the south-east angle, and three equivocal pinnacles at the other three corners. There would seem to be no attempt whatever at any adaptation to a hot climate.

GUIANA.

The Quarterly Paper, from which we first quoted, gives a better account of a new church planned by the Rev. W. Bourne for the

Klibérie Mission on the Mahaicony Creek, Demerara. The plan comprises a nave, 35 feet by 20 feet, with south-west porch; and chancel 21 feet by 14 feet; with a vestry to the north-east. The chancel is to be screened off, and the nave at first to be used as the mission schools. Mr. Bourne describes also his finding of a kind of clunch, if we understand him rightly, with which he intends to build his walls, nearly three feet thick, and not more than seven or eight feet up to the eaves.

THE NEW YORK ECCLESIOLOGIST.

The New York Ecclesiologist. Published by the "New York Ecclesiological Society." Vol. I. New York. H. M. ONDERDONK. 1848-9. 8vo. pp. 195.

As we explained in our last number, nothing but the unfortunate miscarriage of the three first numbers has prevented our giving a more early notice of our most interesting contemporary and namesake, which has sprung up on the other side of the Atlantic. Published as it is by the "Ecclesiological Society" of the city from which it emanates, its appearance may, we venture to say, be regarded, apart from any flattery, as a felicitous event for the science, to the advancement of which the two *Ecclesiologists* are devoted, and (a much more important view of the question) for the interests of that portion of the Holy Church Universal, to whose communion the authors of both periodicals belong.

The "New York Ecclesiologist" is composed partly of original articles, and partly of reprints of such contributions to our pages as seemed to its editors likely to be beneficial to the Church in the United States.

No. I. commences with a sensible and courageously written address, setting forth the needs of such a periodical, and the method in which it proposed to meet them. The next page is an original article on cheap churches, showing that correctness and economy are quite compatible. We then have, in an abridged form, a paper on reality in Church Architecture, by Frank Wills, Esq., architect; a gentleman, who, as our readers may remember, left England in company with the Bishop of Fredericton, to superintend the erection of his cathedral, and subsequently settled at New York, where he is now high in the confidence of the Ecclesiological Society. Then follow reports of the first "stated" meeting of that Society on the 2nd of April, 1848, and of the second on the 3rd of July following. The business transacted, and the form of transacting it, very nearly resemble what passes in our Society; and as the reports always appear in our pages, we need not epitomise them here. At the latter of these two meetings the Sigillum which the New York Society has adopted, in imitation of ours, was approved. We must, we fear, speak more highly of its intention than its execution. The design represents S. John the Evangelist between two very little angels. We do not see much symbolical depth in the conception, and

the drawing is far from what it should be. We trust that our friends in America will excuse a freedom, which we think is called for by true friendship. Reports of meetings of ours, the Oxford, and the Exeter Societies' meetings are then given.

We are next introduced to a review of an historical sketch of Trinity Church, New York, by its rector, Dr. Berrian. This church, first founded in 1705, has recently been most sumptuously rebuilt, as we shall hereafter see, from the proceeds of its glebe, which is now built over, and administered by a corporation.

Church Notes are the next heading, notices, partly architectural and partly historical, of the various churches and parishes of our communion in the United States. We gather from them the interesting fact that the first Anglican church built in America was in the now ruined town of Jamestown, Virginia, and that in the remaining fragments of its tower is found a doorway, which seems to have had a pointed arch. It would be curious if our indigenous Pointed survived to leave one specimen on American ground.

We are then met with the familiar heading *New Churches*, a series which commences with a not unduly dilated account of what this journal calls "Trinity," but which we should venture to suggest they ought to have called *Holy Trinity*, New York, to which we have already alluded. This church, of which the erection was commenced in 1839, under the direction of Mr. Upjohn, is a costly and interesting specimen of what we have termed Transitional churches. The style is Third-Pointed, and the dimensions considerable, the *extreme* length, including the buttresses of the *eastern* (for, unhappily, the architect was, against his will, obliged to sacrifice the orientation,) tower being 192 feet, the internal length 137 feet, and the height of the spire 264 feet. The plan consists of a chancel without aisles, and a nave with them, and of this tower, and north and south porches. The breadth is far too great, for the nave measures 37 feet 4 inches; but the internal height must be very satisfactory, as we learn that that of the chancel arch is about 60 feet 9 inches. The chancel, 33 feet 9 inches in depth, rises on three steps from the nave, the sanctuary being elevated upon two more; these steps and the whole paving being of coloured marbles, a material, of which we need not say, we most highly approve. The altar, of panelled oak, is surmounted by an elaborate oaken reredos, which is criticised as too large, and requiring polychrome to take off from the gloominess of the chancel. It bears the Lord's Prayer, Creed, and Commandments, and contains seventeen empty niches. The credence is "a shelf supported by brackets at the south of the altar. Sedilia there are none, but their place is supplied by what we believe to be the unauthorised arrangement of altar chairs." The altar window of seven lights, transomed, is filled with painted glass, Our Blessed Lord filling the centre upper light, having the Evangelists, with their symbols, and S. Peter and S. Paul on either side. "The rest of the windows is filled in with symbols, many of them, however, quite unmeaning." There are also in the chancel two clerestory windows, of three lights, transomed, on either side. There is a sanctuary rail. "The chancel proper is furnished with a series of five seats to the north and south, placed stallwise, but not at all like stalls in appearance,

having red velvet seats and backs, and not provided with the usual kneeling desk." The chancel arch is closed by a temporary fence, which the *Ecclesiologist* trusts may be replaced by a permanent screen, an aspiration in which we beg very heartily to join. The design of the chancel arch is very much praised; still when we hear of a vine springing from the capital and filling the cavetto, we confess we are a little frightened at such bold originality in an architect of 1839, who had probably not had much experience in Pointed details. Both chancel and nave are groined in plaister. The nave is of seven bays with clustered columns, which are banded, and it has a clerestory of three lights, differing "slightly from the windows of the aisles in the tracery, otherwise they are the same. The stained glass in them is good, much better than might have been expected from American workmen at that time." An eagle of bronze stands just outside of the chancel arch facing the people, and we are very sorry to say that near it is a western prayer desk, which, and not the stalls in the chancel, is made use of. The font, which is of very good form and workmanship, "but lacks drain and cover," made of red sandstone, is placed near the chancel arch to the south, a position of which the notice justly complains. We imagine that the appreciation of the propriety of placing the font near the entrance has yet to be generally created in America. The notice, we observe, speaks of the natural and not the ecclesiological points of the compass in describing this disorientated church. We may venture to suggest that in such a case it would be more lucid to avoid them, if possible, altogether. "Altar," and "right and left," &c., will supply the needful terms. The pulpit stands against the pier nearest the chancel on the right looking up the church. It is of oak, hexagonal, richly carved, attached to the pier, and entered by a winding staircase. Unhappily both the nave and aisles are filled with oaken pews; the *New York Ecclesiologist* of course protests against them. The architect would have preferred open seats. The aisle walls are wainscoted as high as the windows. The tower, which is greatly praised, is of four stages. The spire is, strange to say, *hexagonal*. Our readers will have noticed its great height, almost equalling that of Chichester, Louth, and S. Michael, Coventry. We do not grudge such a competition. There are three rows of spire lights, and the whole is surmounted by a gilt cross. The porches are in the extreme bays of the aisles. The nave roof is low pitched, the aisles have lean-to roofs. The last sentence of the notice gives the gratifying fact that since its consecration daily service has never been intermitted in this church. The ecclesiological shortcomings of the structure are not hid from our contemporary, so we will not dwell upon them. It is more pleasurable and more profitable to offer our most sincere sympathy to the American Church for having, at so early a period of the Catholic revival, made so noble an offering to the Lord. The cost, as we learn from the review of its history, was 360,000 dollars—about £80,000 !*

* We see in No. I. of the Second Volume, which has just reached us, that the chancel has been ameliorated by the opening of additional windows, and by the attempt to tone the altar-window by a lining of smoked glass. The *New York Ecclesiologist* recommends the abolition of the reredos, and the throwing into the chancel of the passage behind. The existence of this passage explains the difference between the external and internal length.

We have next a short notice of S. George's Chapel, New York, a miserable mock Romanesque affair; and then a description of our own bantling, S. James the Less, near Philadelphia. Our friend, Dr. Coale, furnishes a communication upon the Bagle, in the temporary church of the Advent, Boston. We then find one of the "general principles" articles of our first series, and the number concludes with the commencement of an Ecclesiological Glossary, which is continued in fragments through the succeeding ones. The first number consists of three sheets, a bulk which seems to have been found too great, for the next one, of the same size, is numbered II. and III. The first paper in No. II. is an article on Christian Art, of course upholding sound views. We have then the first part of one on the Form and Arrangement of Churches, signed with Mr. Frank Wills's initials, and illustrated by a sheet of ground plans taken from Brandon's Ancient Churches. We next find an article on Architectural Nomenclature, which, after a review of other systems, embodies the matter of, and illustrates the one which we first proposed—the one founded upon M. de Caumont's system, (though at the time we were not aware that he was the author of it,) which we have since watched gradually making its way into general use. The writer acutely remarks that "a follower of Rickman would describe, e. g., certain windows in Westminster Abbey, as late-Early-English-Gothic, four adjectives, of which the former brace negative each other, while 'English' has as much to do with 'Gothic,' as Westminster itself with a Mahomedan mosque." Then follows a very useful article on Fonts and their position, which is not a matter, at first sight, in the United States, of such irresistible stringency as with us, from our canons not being formally those of the American Church. However, the article states that "as our Church has not spoken upon this subject, according to high authority, Bishop White among the number, we are still bound by the rule of the Church of England." There is then an important paper upon the Dedication of Churches, embodying matter derived from our columns. Of the necessity of such an article there can be no doubt by the list which the editor has appended to it, of the seventy-six dedications to be found in the American Church, among which, (if dedications they can be called,) we find Grace, Zion, Bethesda, Holy Communion, "our SAVIOUR," Redemption, Church of the Reformation, All Faith, Centurion, Monumental, Bethel, and Hobart. On the other hand, we find besides Holy Trinity, Christ Church, S. Mary (only occurring eleven times,) All Souls, the Apostles, such gratifying dedications as S. Gabriel, S. Anne, S. George (occurring in twelve churches,) S. Alban, Holy Cross, Holy Innocents, S. David (in four instances,) S. Margaret, S. Patrick, and S. Helena (each twice found,) S. Olof, and S. Martin.

The undesirable use of dedications from *events* found in the modern Roman communion, (e. g., the Church of the Immaculate Conception, in Farm Street Mews, London) has crept into the American Church, instances of which are found in the churches of the Advent, Nativity, and Resurrection. It would be a curious inquiry to investigate whether this custom took its rise in Spain, where a similar use prevails in titles of nobility; for example, there is a Duke of the Royal Restoration,

and Espartero, as every one knows, is Duke of Victory, and Godoy Prince of the Peace.

A letter follows on the use of the stole by the deacon. Then we find the Church Notes; and then New Churches, commencing with S. Mark's, Philadelphia, of which the cost is, we understand, to be 43,000 dollars. We then go on to the Chapel of the Cross, Chapel Hill, North Carolina, as bad as bad can be. Then comes S. Cornelius the Centurion, Governor's Island, New York Harbour; "a mission church for soldiers, built without the aid of a professional architect," of wood, and cruciform. With the defects inherent upon the rashness of amateur architecture, and the difficulties of the cross form, the church seems to present very commendable features. There is a regular chancel, within which service is said. The font unhappily stands within the chancel; it is of wood, lined with lead, but has a drain. The eastern triplet is filled with painted glass. The writer says that he does not know any precedent for a window over the chancel arch. This is far from common; still, instances are to be found in England. However, we agree with him in not generally recommending it. Next comes the Bishop of Fredericton's account of S. Anne's chapel, extracted from our pages. Then we find a notice of Holy Cross church, Toy, New York, of which we have already printed a description, condensed from an American paper. The tower, which is battlemented, ought, as the church is First-Pointed, to have been surmounted by a spire. This, on the whole, most satisfactory church, is the gift of one munificent churchwoman, Mrs. Warren, whose son was in great measure the architect: the details of the nave being furnished by Mr. Davis, and those of the chancel by Mr. Upjohn. This division concludes with a short notice of a wooden church for Texas, of which Mr. Wills has furnished the plans.

We then come to extracted matters, comprising a poem on Church Symbolisms, from the transactions of the Exeter Society; our description of S. Augustine's College, Canterbury; and extracts from an old article of ours on Churchyards, and then, with the usual Notices to Correspondents the double number concludes.

No IV., of two sheets and a quarter, commences with Christian Art, No. II. Then comes the second part of the series of the Form and Arrangement of Churches, comprising the Nave. Then we find a clever and erudite article on Orientation, containing important remarks on the means of attaining it, even in town churches. This is followed by the Report of the Third Quarterly Meeting of the New York Ecclesiological Society. We have then reviews of Mr. R. Bolton's History of the county of Westchester, and of the Hierurgia Anglicana. A very interesting letter then follows from a country gentleman in some slave state, signing himself S. J., describing a private chapel which he has fitted up in his house. This gentleman has not only fitted up the chapel with as much correctness as his opportunities permitted him, but he has introduced the choral service, and bears his testimony to its efficacy: "the negroes join in the singing, especially in the Creed, (which all know well) with great vigour. As long as we followed the old plan of reading, it was impossible to get a response, now we have

no reason to complain." This chapel contains an altar. Under the circumstances of the American Church, and seeing that (as the letter informs us), the service is performed by the rector and his assistant, (why is the regular word "curate" not used?) we do not at all object to it. The canonical colours are used in the altar-palls. At the conclusion of his letter he remarks,—“I trust some day or other to be able to erect a suitable building for Divine worship, and I shall certainly choose the later Norman, as the style most suitable to a country in which brick is the only building material.” The *New York Ecclesiologist* very properly corrects this misapprehension. We are inclined to go even further than our cotemporary in our faith in the applicability of brick to even the most perfect Middle-Pointed.

New Churches follow, comprising, however, only one — Grace church, which has just been built in the populous and growing city of Newark, in the diocese of our esteemed patron, the Bishop of New Jersey. This church is due to Mr. Upjohn, and we are sorry to observe, from what the notice before us unfolds, and from conclusions to which we had ourselves arrived, on reading a non-critical account of it in another American journal, previously to the receipt of the one before us—(from which, indeed, we had compiled a notice, which was in type when the *New York Ecclesiologist* was put into our hands.)—that he had not, at the time he designed it, improved since building Holy Trinity, New York, as the Church had a right to expect from him. Grace church, briefly described, is a cruciform modern First-Pointed building, costly and well-intentioned, but sadly behind the age. We will not risk paining those excellent individuals who have meant so well, by recapitulating our objections to the structure. It is sufficient to say, that we beg to be considered as endorsing all that our New York cotemporary feels bound to say, both upon the structure and its dingy polychrome. We cannot, however, pass on without seriously appealing to the architect, as one whose name is known in connection with the Church movement in America, to consider the responsibilities which his position entails upon him to be ever improving, not merely with a view to his own reputation, but from a feeling of the duty to the Church which trusts him, and expects from him the best of Christian art, to make the place of the Lord's abode glorious. We have had already to remonstrate with Mr. Upjohn upon his design for the new church of S. Mary, at Burlington. We shall a few lines further down have the far more agreeable duty of describing a church of his at New York, in which he seems to have made considerable advances.

Then follows a short notice of a porphyry font, presented to S. John's, Portsmouth, New Hampshire, in 1761; and with an instalment of the Glossary, and the usual notices and answers, the number concludes.

No. V., which is only of two sheets, commences with “Suggestions” how to aid the New York Society, followed by a Report of its Fourth Quarterly Meeting, accompanied with its laws, and a statement of its object and intended operation; then follows a letter upon the terms Crozier and Pastoral Staff, signed J. W. P., setting forth that crozier

originally signified the bearer of the *Crosse*, or Pastoral Staff, and that the latter word was not derived from *Croix*, but signified any club or thick stick, in proof of which is alleged that the word is still used in French to signify a bat to play with, and the butt-end of a musket. The writer then argues that the use of the term "crozier" for the episcopal crook is not a vulgar blunder.

Church Notes follow, under which we find a short account of S. Michael's, Charlestown, South Carolina, a church built before the Revolution, with an apsidal sanctuary, and a marble font placed at the west end. New Churches succeed, commencing with Grace church, Brooklyn Heights, New York, by Mr. Upjohn. We must, from the notice, congratulate this gentleman upon a great improvement, compared with other works of his. The plan consists of nave and aisles, and chancel, with sacristy, and an organ chamber at the east end of the north aisle. The style is Middle-Pointed. The reviewer considers that it runs in part into Flamboyant. A south-west tower is planned. Orientation has been preserved in spite of many difficulties. The chancel rises on four steps above the nave, and is furnished with three stalls to the south, and two to the north, from one of the latter of which prayers are read. There is no screen. The sanctuary rises on another step, furnished with three sedilia to the south, and a credence to the north. The altar and all the woodwork are of black walnut, a wood which our contemporary censures for its gloominess. The sanctuary rail is light, of metal and gilt. The font is rightly placed; gilding supplies the place of leading in it. We must say we much like the idea. There is a western gallery, the space beneath being screened off for daily service. Our contemporary most rightly exclaims against this extraordinary device. It is very obvious that it can serve no useful end, and that its practical result must be to make people disbelieve in the reality of Catholic arrangement, if this is to be kept in a band-box, so to speak, like a best bonnet, for Sunday use alone. Another thing which is most clear is, that this prayer room must take up space which might be appropriated to the general congregation. It is quite evident that, were it thrown into the body of the church, all the accommodation which is now got from the gallery over it, would be equally procurable on the ground level. We hope soon to hear of gallery and room being both alike swept away. Really the builders of so correct a church ought to have advanced further beyond the ordinary notions of Sunday religion. There is one point, however, upon which we must differ with the *New York Ecclesiologist*, namely, the recommendation to enclose the texts inscribed on the walls in scrolls. A painted scroll is a shallow attempt, which deceives nobody, to imitate perspective. Let them be enclosed in borders of any degree of richness, but not in scrolls. The polychrome of the nave and chancel roofs is censured, like other performances of Mr. Upjohn's in that line, for its want of richness and boldness. "The stained glass, with some few exceptions, is good, both in design and execution." The next description is that of the floating church of Our SAVIOUR, Philadelphia. The writer makes some sensible remarks upon the absurdity of supposing that churches must be made ships in order that sailors may worship. The church in question, as a

church, is very bad, but at least it tries to look like a Pointed church, and not a mere ship. The ritual arrangements are mediocre. We can well agree with our contemporary that there are very few instances in which a floating church will not be a pretty affectation; yet, knowing as we do practically what the expense of a London site is, we should not be very sorry to see one on the Thames, provided its arrangements were such as we could approve. Then comes a notice, from a description, of the exterior of S. Jude's, Philadelphia, apparently a mediocre church. The heading concludes with some remarks on Mr. Wills's "proposed [Holy] Trinity Church, San Francisco, California."

Selected matter next occurs, comprising the articles on Cemeteries and Cemetery Chapels, and on Monuments from the first number of our present series. With Glossary, and Notices, the number concludes.

No. VI. commences with an interrogative article, "Why so few Church edifices* satisfy?" the answer being "want, not of art, but of devotion." Then follows a paper on the arrangement of chancels by the Rev. T. S. Preston. This article is especially sound in its main views. One or two points in it might be treated a little more elastically. Mr. Preston lays it down that the chancel ought to be carried above the nave by "at least a single step of six inches depth." A single step is the least elevation which should be given to a chancel, but no step ought to be six inches high; four inches is the measure. Wherever one step of six inches could be gained, it is hardly to be conceived that two of four would not be possible. He goes on to state that the "lower portion of the compartments [of the screen] should consist of blank panelling, embellished with religious paintings." It is most undoubted that such embellishment is very appropriate, but worded as Mr. Preston does, it might be supposed that such painting was a *sine qua non*. This it most assuredly is not. The instances of ancient screens in which the lower parts are covered with tracery or decorations, which absolutely preclude paintings, are innumerable. Furthermore, when talking of paintings, he should have said, "figures of saints." Any subject painting is quite inadmissible. He continues, "the middle compartment is filled with double doors, which when closed resemble any other compartment, but, opening inwards, give entrance to the holy place." The "Holy Doors" need not, we think, though they generally did, resemble the other compartments. They may be, 1. high, of wood; 2. low, of wood; 3. high, of metal; 4. low, of metal. A little further on there is a very loose use of the word "intersected:"—Mr. Preston should have said "partially filled." We observe that we have naturally led our contemporary into the use of "sacrarium," for what we now more correctly term "sanctuary." Mr. Preston holds that the credence *must* be in the north wall—so we once thought; but if he will refer to Mr. Rodmell's very learned contributions to our pages on the subject, he will find that no rule can be established for this position; though at the same time, the question is so open, that we are willing at all times to allow it. Mr. Preston insists on returned stalls more positively, perhaps, than we should be at present inclined to do. The stall ends *need* not be ornamented with poppy-heads; the poppy-head is a beautiful *alternative*

* Why do our American brethren use the clumsy expression "church edifice"? In English the word *church* has always been found sufficiently intelligible.

ornamentation, but the square end is also susceptible of very great richness. Mr. Preston recommends that when laics form the choir, they should sit on subsellæ. We do not object to their being placed (if there is room) in the stalls, provided they be surpliced. The chancel proper is of course intended for *clerici*, but in no ages of the Church has it been exclusively reserved for those in *Holy Orders*: as is well known, in the primitive days it was called *chorus cantorum*, and in all colleges and monasteries the whole community sits in choir as a religious body, without distinction of the members being or not in *holy orders*. Mr. Preston will remember too the well-known anecdote of Sir Thomas More sitting in a surplice in the chancel of his parish church. By a most perverse erratum, the word is printed *ladies* in his paper, and we had accordingly penned a fierce philippic at the notion, when fortunately, No. I. of Vol. II. came to hand, with a correction in its Notices, where Mr. Preston expresses his fears that we might smile at him. The writer continues to recommend the sacred vessels being locked up in the chancel. We really cannot in these times reconcile ourselves to making a canon of this. Most frequently, we apprehend, they would be more secure in the sacristy, or even in the priest's house.

The next paper is "On the Arrangement of a Cathedral as differing from that of a Parish Church," by Mr. Wills. With a great deal of matter, we miss what it ought to have contained, considering to whom it was addressed—namely, some theory of a modern Anglican cathedral. It is altogether too antiquarian, though wisely selecting Lincoln as its typical church of old times. One assertion must have escaped Mr. Wills's pen by accident: "I am not aware of the transepts having any other use in the ancient cathedrals, than that belonging to the nave. In fact, they are a portion of it, enabling vast numbers to assemble together, and hear sermons and witness processions, &c., without the extreme length of building which would be otherwise required." Surely Mr. Wills cannot be unaware that (symbolism apart) the primary use of transepts in the middle ages, was *to extend eastern wall-space, to place altars against*. Mr. Wills talks further on as if ancient sedilia were always graded; an obvious oversight. He will, of course, feel that the graded type is the one least suited to modern churches.

The paper breaks off abruptly. It is succeeded by a contribution, by J. W. P., on Church Architecture, headed with the names of various works on Ecclesiology, which have lately appeared in England. In the second part of this series, comprised in Vol. II., No. 1, are some comments upon the necessary modifications which our views have from time to time undergone. We cannot quite understand the writer's drift. He praises our spirit of developement, and yet he blames us for statements of some years back. Did he mean that we should have sprung into existence all-perfect? or would he desire a formal heading of retractations each number? In one respect he quite misunderstands us. He blames us for our advice to architects to learn principles by copying old models. We never meant by this to order the bodily reproduction of ancient churches, which, if his argument is to hold water, must have been the case. A short laudatory review of Mr. Ruskin's *Seven Lamps* succeeds. This is followed by a former article of ours on *Masonry*, in an abridged form. Then follows what is called a Report

of the *Fourth* Quarterly Meeting of the New York Society, on July 2nd of this year; but as the preceding number records the fourth meeting on April 9th, it must have been, we should have thought, a misprint for Fifth; yet in Vol. II., No. 1, it is stated that it should have been the Sixth, so that we are altogether puzzled. Reports of meetings of the Oxford and Exeter Societies, extracted from our pages, succeed; and then comes the Glossary. In the Notices, a correspondent starts a difficulty respecting the Canonical colours. The "New York Ecclesiologist" recommends *green* for an ordinary pall. The correspondent opposes a dictum of ours that the frontal only need change. When, however, it is impossible to vest the altar *correctly*, in case of its being of carved stone or wood, and (possibly) of the donor's not brooking the costly work being hidden, we should, as the nearest approach to correctness, recommend a change of palls. It must be noticed that we only say the superfrontal *need* not change; we never thought of laying it down that it *must* not. The modern Roman use is opposed to the mediæval one, (which, of course, we of the English Communion are bound to follow.) In it the pall which hangs over so as to form a superfrontal, only need be changed. The article of ours in which the passage occurs, to which the correspondent alludes, is in our number for May, 1845, (No. III. of our new series.) Here, with the index, concludes the first volume of the "New York Ecclesiologist," the precursor, we trust, of a long line of successors. Without attempting to review the seventh number, we must be allowed to tender a modification of one dictum in it. A correspondent suggests in a certain church a sacristy under the chancel, the ground dropping considerably. This our contemporary absolutely condemns. We are not disposed to be so *trenchant*;—precedent can be found for it, and it may often be a convenient arrangement, the access being managed by a staircase opening into the chancel at the side. Vide an article on sacristies in our 52nd number, (October, 1846.)

American ecclesiology has, as it was right and likely that it should do, looked to England to learn its first lesson. But while we thankfully accept the compliment, we must, in justice to them, caution our brethren of that vast Union, spreading over so immense a diversitude of climate and soil, from too rigorously adhering to English types alone, throughout the entire extent of the federation, to the exclusion of the study of the Pointed churches of the other countries of the European continent. While the English forms of Christian architecture are those which are in any respect the best adapted to the central states, it is clear from reason that the citizens of Michigan or Maine might not unprofitably seek inspiration even from Sweden or Norway, while the cities of Northern Italy would be as instructive to the architects who have to provide for the sultry regions of Georgia, Florida, and Texas.

What America seems at present most to want is a staff of indigenous architects and of church-artists. The demand is very pressing, and we are very much at fault about the character of our brethren of the New World, if they do not speedily meet it by a sufficient supply. All we say to them is, prosper, worthy descendants of the old Anglo-Saxon stock!

Θαρσείτε παῖδες μητέρων τεθραμμένοι.

S. PAUL'S CHURCH, BRIGHTON.

WHEN our Society first started, just ten years ago, we seemed to be fighting a desperate battle against overwhelming odds. We determined ourselves not to despair, and this resolve saved us from despairing: but still we could not stifle our reason, and that reason seemed to preach to us the *almost hopeless* situation of our affairs. We talked of model churches of S. Alban the Protomartyr, but we were very willing indeed to close with such mild measures of success, as the then proposed one at Brookfield. Had our cause not been that of the Catholic Church, in its external manifestation, we should have most assuredly been shipwrecked—for we had to buffet against wind and weather, and we were no hardened sailors. We were neither grave ecclesiastics nor practical architects—but simply undergraduates of Cambridge, bringing to our work no little of the petulance of youth and the ignorance of tyros. Still we had somehow grasped some truths—and we manipulated these truths:—and now that we are ten years older, and have aggregated so many allies to our body, we can afford to criticise ourselves, and invite the world to do the same. We can—we trust not in a boastful or disdainful spirit, but—with an humble thoughtfulness, affirm, that our principles have triumphed. We will not say that we have triumphed, for we are not desirous of making the matter one of a personal nature—but our principles have won the day. We have done our part towards this:—so has the Oxford Architectural Society—so have other bodies—so has Mr. Pugin—so have many more persons, and sets of persons, as we are most thankful to believe. For the confirmation of this we do not desire to appeal to the works in which we have ourselves had an ostensible share; but to those in which our influence has not been knowingly exercised, has not been felt, and could never be recognised. Architects excogitate, and committees patronise, and dignitaries, at their private cost, build churches, of a richness and a truthfulness in design, which we had not at first, when our Society was struggling into existence in Hutt's back-room, ourselves any clear conception of. The scope of our exertions has already been twice shifted. It is no longer to fight the battle of architectural reality against barbarous conventionalism—of roofs and aisles, and legitimate windows, against the weak contrivances of Soanes, and Burtons, and Elliotts—It is hardly even to press the higher claims of Middle-Pointed. The old type of church seems to have been absolutely expunged, except from some few remote localities—Southwark or the Colonies—or Kemp Town—and to have given place to a craving, which is really dangerous, from its rapid growth, for the external shape and form, and dignity, of the stateliest churches of the Edwardian age—with just an opening for “Early English” in villages.

Our readers will, we are certain, pardon us for having indulged in these reflections, apropos of the consecration of a church in which we feel we do not shrink from the avowal of a peculiar personal interest in more than one respect. We will not allude to the great personal devotion which has compassed its building. These topics do not come within

our immediate scope, although we should be sorry to seem neglectful of them. The intrinsic merits of the building we shall presently dilate upon; but before we do so, we crave to be allowed to offer some words of sympathy to the architect, Mr. Carpenter, as a personal friend of our own. We have, as all our readers know, worked many years in concert with him. When our Society was comparatively young, and he was but little known, he ventured to ally himself with our fortunes, and to run the risk of any unpopularity which might thence accrue. Mr. Carpenter's real talent stood both him and ourselves in good stead; and we owe him a debt of individual gratitude, which we will not be deterred, by the dread of imputed favouritism, from confessing—and we therefore most gladly seize the present opportunity of offering to him, publicly and unhesitatingly, our acknowledgments.

S. Paul's, Brighton, is not new to our pages. We gave, in 1846, an engraving of it as it would appear completed, accompanied by a description; and at a later period we recorded the progress of the work. As, however, it has recently been, after a year of licensed use, consecrated, on the feast of S. Luke, we feel that we owe it to our readers to revert to its fittings and appearance in its completed state, and to offer some observations upon the more salient points.

As its external effect has already been noticed, we will enter at once through the main door, merely remarking, in passing, the richness of its tympanum, which (following the design of that at Higham Ferrers), represents the acts of S. Paul in circular panels, resembling those of a painted window of the First Style, from which the idea is evidently taken, with a statue of the Patron Saint in a central niche. We only wish that the Apostle had not been represented reading. This attitude is a very good one for an internal effigy, but it is too *insouciant*, and, so to speak, selfish, when the figure is *ostiarius*, guarding the portal of his own church. He ought to be regarding and blessing the faithful crowds who press in to worship.

The general effect of the interior of the church is that of spaciousness. Such as its area is, it covers it well, and one feels inclined to accept it, without inquiry as to what its precise dimensions are; whether greater or less than those of any other given church of modern times. Spaciousness is not a necessary attribute of height or of width, or of length, or, in short, of any dimension; but it results from a happy accommodation of proportion to detail, a distribution of parts, in which the merit of the true architect consists. The chancel of S. Paul's is especially deserving of this commendation. We should be inclined—were we called upon to analyse its predisposing causes—to mention the relations between the screen and the chancel-arch, and those between the coved ceiling and the east window, as very felicitous; the amount of window space, too, which, until the painted glass was provided, was overpowering, is now toned down to a very harmonious result. The simplicity, again, of the *sedilia*, formed by simply dropping the cill of the south-east window, shows that the architect was not a common-place composer. A person with less command of his art, and less reliance on the whole result, would not have dared anything so simple, in a chancel aspiring after so much general dignity. The east wall is simply diapered

beneath the window. The slight quantity of colour which has been introduced is very effective, in supporting the painted glass with which all the chancel windows are filled. This glass comes from the manufactory of Mr. Hardman, the cartoons, of course, being by Mr. Pugin ; and we need not therefore say that they show good forcible drawing and correct archæology. The east window, of seven lights, contains the Radix Jesse, which we like the least of the set. The white borders to the tracery openings being rather exaggerated, give a somewhat spotty appearance to the whole. Still the work, both in design and execution, is vastly superior, not only to the yellow tawny Radix Jesse, by Mr. Wailes, in S. George's, Lambeth, but also to the one which he has recently put in the altar- (but the north) window of the Jesuits' church, in Farm-street Mews.

The three three-light side windows on the south and the one to the north contain the Twelve Apostles. With those we are excessively pleased ; and these together with the windows in S. Wilfrid's (R. C.) church, Cotton Hall, Staffordshire, which they greatly resemble, are the works of the Pugin and Hardman *fabrique* which have struck us as best of those which we have seen. They are a most valuable practical exemplification of the canon contained in our last number, of the advantage which single figures possess over groups. The colours are good, with occasional experiments, which we do not like—a certain purple blue for instance, and a dingy olive green, which once or twice occur. We have said that these windows contain the Twelve Apostles. However, S. Paul, as the patron saint, occupies the place which ought to belong to S. Matthias. We really think that so great a deviation from tradition ought not to have been allowed. The twelve Apostles should have been depicted as the Church has always represented them, and the west window given up to S. Paul, where he might have occupied the central light, supported by S. Barnabas, S. Luke, S. Timothy, and S. Titus, his companions. Is it too late to shift his effigy there, with the necessary alterations, and to supply his place in the church by the rightful owner ? It may also be hypercriticism, but in case the idea should be reproduced, we should venture to question whether making the same series include the windows both of the sanctuary and the chancel proper, was of the most perfect symbolism.

We do not think the stalls the best thing in the chancel ; however we have no actual fault to find with them, and the way that they are (not being returned) kept independent of the screen is well arranged. The church is lighted by a very graceful corona, by Mr. Hardman, made to bear clusters of three candles ; the sides curving outwards. We cannot say that we so much like those in the nave, where the sides curve inwards, giving them an extremely cramped appearance.

We have already spoken in praise of the screen, which is not only good in itself, but fits its position. We have tried to like the holy doors, of brass, but we cannot, after all, think them worthy of the remaining work. Their design is a literal copy of those of Chichester cathedral, but there they are wrought in *iron*. At Brighton they are pierced through a plate of brass ; and in the more trim material the reticulation of quatrefoils pierced in one plane is monotonous and

poor. They are too lofty, moreover, for their framing, rising as high, or nearly as high, as the springing of the arched head of the central opening: consequently this is brought into too great opposition with the unbroken one of their horizontal head, which should at all events have been relieved by a light cresting.

The chancel-arch is slightly but tastefully polychromatized. The capitals of the piers had better have been included in this, for standing so near to it, and yet themselves devoid of colour, they strike the eye as somewhat cold. Talking of colour it gives us great pleasure to be able to state that it is ultimately intended to cover the north wall of the chancel proper, which does not contain any window, with a fresco illustrative of the history of the patron saint. Mr. Carpenter has been in communication with Mr. Dyce upon the subject.

Before we quit the subject of the chancel, we must remark upon its very practical appearance. Though forty-two feet in length, it does not at all wear the appearance of an antiquarian magnitude. It seems just suited for the Anglican ritual to be solemnly and statelily celebrated in the presence of such a congregation as its nave could contain, and not to be one inch longer than practical needs would call for.

It would have been better had the arches of the nave arcade been decorated by a label moulding: as it is they look somewhat too bare for the remaining church. This defect is however we learn about to be rectified by decorative colour, and the spandrels will be filled with painting.

The builders of the church are determined to fill all the windows with painted glass; the sound æsthetic system of single figures being carried through the building.

We have postponed to the last one topic which we really wish we could, in honesty to the public, pass over, (so extremely disagreeable is it to us to talk of,) in such a church where every thing else is so good. Those who have been in it will at once guess what we are about to treat of, but for the use of those who have not seen it, we must at once plainly say that Mr. Carpenter has been constrained to put a prayer-desk looking west in the nave. Such a thing by him is quite as bad as it would be by Mr. A. or Mr. B., a country builder, suddenly converted, by local pride or local jobbing, into the architect of some so-called church or would-be restoration; and we are not sure that we are not more indignant at it; still we need not read him the lecture, which we might have done to a stranger; for we know that he thinks just as we do on this head; the fault is not his, nor is it that of the moving spirits in the work. He and they meant to build a perfect church, but the turn of circumstances compelled the desk in question. As a palliation, however, the stalls in the chancel are not family ones, but are legitimately used by clerks and singers; and Mr. Carpenter has had the tact to make the desk as little offensive in its design and position as possible. The tower has not advanced above its lower portion.

In the upper part of Brighton, magnificently seated upon the summit of a hill, commanding both the town and the sea, Mr. Carpenter's more recent church of All Saints is, we are happy to say, rapidly rising, the side walls of the chancel and of the nave aisles being already completed.

ECCLESIASTICAL MUSIC.

[We have much pleasure in inserting the following communication from one of our most valued fellow-labourers, since we almost wholly agree with the sentiments expressed in it, though we hesitate to commit ourselves to the paper without reservation. This general statement will release us from the obligation of making any particular exceptions. We take this opportunity of expressing our great gratitude to the Rev. T. Helmore, who must be well known to all our readers as the most accomplished Church musician of our time, for the very valuable edition of the *Psalter Noted*, (published by Novello,) which he has just accomplished with exquisite skill and perspicuity. He has supplied a great desideratum; and his Psalter will, we trust and believe, be universally adopted as the standard for congregational chanting. It has hitherto been both a scandal and reproach that we have had no uniformity even in the method of chanting the Gregorian Tones: neither in accentuation, nor in the very forms of the tones themselves. May this reproach—as now it need not—no longer exist. We have only to wish that this work may have a very extended sale, and that still cheaper editions for the use of choirs may be published. And Mr. Helmore would confer another great benefit on the Church if he would publish the Canticles and Creeds in the same lucid manner.—Ed.]

THERE is one branch of Ecclesiology which has scarcely kept pace with the rapid advances made in other departments. We mean Ecclesiastical Music. Not that even here there has been no progress; on the contrary great and important improvements have been made, and are, we hope, still being effected; yet when we take into consideration the general diffusion of musical knowledge, (so far as secular and pseudo-sacred music are concerned,) it is obvious that no efforts have been made adequate to the emergency, or proportionate to the means placed in our hands, for the due study of the genuine music of the Church. We will proceed to explain what we consider as really ecclesiastical music: such as is indeed fitted for the solemn worship of God in His Church. And we entreat especial attention, for we are dealing with a high and most important subject. The want of fervour in the services of the Church, of which the neglect of her music has been at once the consequence and the type has, it is to be feared, driven away into various communities of sectarians many who missed in their mother Church that which should have been the language of devotion taught to her children from their earliest days. And the revival of Church music may now, under God's blessing, be again a means of re-uniting some scattered sheep within the true fold. The object of devoting art to the purposes of religion is first to glorify God with the *best* of His gifts, whether material or intellectual; and secondly, to stir up our own affections and those of our fellow-worshippers to a more lively participation of the sentiment or feeling to be expressed. And music emi-

nently fulfils both these objects : by it the language of praise is clothed with its richest beauty, and ~~there is no~~ method in existence for influencing the human mind comparable to it. Music expresses every feeling of which our minds are capable ; and the elder Church by the command of God, as well as the Christian Church by the example of God incarnate, and acting under the special guidance of the Holy Spirit, adopted it as the mode of conveying her prayers and praises to His throne of grace. There are two distinct branches into which Church music may be divided ; one strictly congregational, in which all may join ; the other belonging more to the clergy and choir, to which the congregation should listen, and in which they may join mentally : both these should be equally devotional in their structure. To the first belong the psalms, canticles, and responses, and metrical hymns when used : to the second belong the anthems and the solemn hymns in the Communion office, when performed in places where they sing, in Cathedral, Collegiate, and Conventual choirs, where there are many skilled voices. The intoning of the prayers by the clergy, so fruitful a source of offence and misconception in later times was, so far as we have the means of ascertaining, the invariable use alike of the Jewish and of the Catholic Church until the flood of schismatical and heretical pravity, which has disgraced the last few centuries of her history, had well nigh swept away this edifying and decent mode of presenting our confessions, supplications, and thanksgivings to the throne of the heavenly grace.

It may be perhaps regretted that in the only work which has any pretence of representing the authoritative declaration of our own Church upon these matters, (we refer, of course, to Marbeck's *Book of Common Prayer* noted) there should have been in the prayers so constant and invariable a use of the monotone : though we do not approve of the practice lately adopted at Dublin, Leeds, and some other places of varying the confession by the alternation of two perfect chords, nor the single instance of this adopted in Westminster Abbey at the words "*like lost sheep.*" The monotone is far more expressive of the feelings of true penitents, and far more in accordance with our notions of what ought to be the accents of broken and contrite hearts pouring out their griefs in one common lament at the foot of the Cross.

Fortunately one form, and that a very beautiful one, of the ancient Litanies has been preserved in which, as also in the preces and suffrages of matins and evensong, a melodious inflection is to be used both by the clergy and the people.

We may add that there is a peculiar solemnity and beauty in the due performance of the Litany ; the priest kneeling at the faldstool, and, as it were, leading the congregation, and presenting their prayers before the altar, gives an idea of a supplicatory service, such as no other form of prayers in our Church conveys.

With regard to the Psalms, we need not say that there is only one right way : a steady adherence to the old chants of the Church, the Gregorian Tones. It is not very creditable to some churches, where the services are conducted with a reverence and an attention to due ceremonial such as one rarely sees, that the music in the Psalms,

in particular, is thoroughly bad and unsatisfactory. There is but little excuse for this. It must arise either from ignorance, which in the present state of things, when various publications are gradually spreading information upon these subjects, is quite inexcusable, or from a wholly mistaken and vitiated taste as to one of the most important parts of Divine worship. To what purpose is it to vest our altars with beautiful embroidery, and to hang our churches with festoons of flowers, if we do not take care that the voice of praise be so attuned as to be in harmony with all the glorious and gorgeous things around us? Or on lower grounds, why should we provide so magnificently for the eye, and neglect the ear? If we hold the senses to be proper media for conveying religious impressions to the minds of the people, why neglect music, which exercises such an extraordinary power over the mind through the medium of the sense of hearing?

There are two classes of churches in which we maintain that a serious fault exists; one where the Gregorian Tones are seldom, or, at least, not regularly used at all: and the other where, when used, they are mutilated and murdered. We suspect that several churches would come under both these heads; we will, however, take them separately. We can suppose a person preferring the more modern figured chant on the ground of taste; for to dislike the Gregorian Tones on any other ground is too ridiculous to deserve notice in our pages. On the ground then of taste, and of a high regard for the improvement in musical science, our objector prefers the modern chants, not of course the irreverent dancing chants, which one sometimes hears in disorderly cathedrals; but decent and solemn single chants, sung in harmonised parts, and in reverential time. We so fully enter into our objector's feelings, and understand what he means, that unless we could show that we had good reasons for differing from him fundamentally, as regards the very principle and theory of chanting, we should have some doubt of convincing him. Now the essential difference between ancient and modern chanting, that is between the Gregorian Tones and what used to be commonly termed Cathedral Chants, is this—that the Gregorian Tones were intended merely for adaptation to, and the devout expression of, the words of the Psalms, not for any musical effect *per se*. The music was wholly subordinate to the meaning, and resembled what is now called recitative in modern music. The later English Chants, on the contrary, have a certain peculiar rhythm of their own; they all consist of a certain number of measured notes, which circumstance, (though they are not sung in *time*, in the strict sense of the word,) yet causes a peculiar effect, wholly different from Gregorian chanting. So that instead of an *irregular* tone, suiting itself to the words of the psalm, we have a kind of measured cadence, which reminds one of the metrical hymn, and is not well adapted for the psalter, which has nothing in it resembling metre; the result of which is that the words are made to give way to the music. This is the case even with the most solemn and beautiful of these chants. Of course one might construct a new chant to resemble the Gregorian tones; but it is far better, if we be satisfied with the Gregorian *style*, to rest content with the ancient tones themselves;

for when one begins imitations of this nature there is no telling the vagaries which may ensue, and the psalms are a part of the service which we would willingly have sung to as uniform a set of tones as may be practicable. Indeed, if every psalm had its own appropriate and authorised tone, (changed perhaps for special occasions,) we are inclined to think that a great and good step would have been made towards a more solemn and sublime mode of conducting the Divine worship than we have enjoyed for many years. The Gregorian tones, too, with their different cadences and slightly modified forms, afford quite sufficient variety for every purpose. But we are anxious to insist upon another point—the propriety of *unisonous* chanting. Our supposed objector says that a long psalm sung in unison is tedious, and altogether an inferior kind of music. The obvious reply to which is, that if we merely listened to the psalms without joining in them, it might possibly be tedious to some ears, (though the effect of a fine chorus of voices chanting in unison is in itself most stately and dignified); but if we really wish the psalms to be made an act of common praise and worship, and intend (which is very important) the melody to be sung by *all* the voices of the congregation, and not to be left to boys or to women, whose voices cannot give the full effect to it, we *must* have it sung in unison. If we wish the congregation to join, unisonous singing is absolutely requisite. There may possibly be an exception to this rule of singing in unison, which may be admitted in certain choirs on festal occasions—namely, for the tenors to sing the melody, and a few well-trained voices (trebles and others) sing harmonized parts; there is a certain amount of old authority, we believe, for this plan; and if the great body of voices, especially the clergy, are joining in the melody, and the parts are kept in their due subordinate places, we can easily conceive the effect to be very fine. But we protest earnestly against the system of singing Gregorian chants harmonised after the modern method. If people are determined to have chants arranged in this way, we will not press them to adopt the Gregorian Tones at all, but send them back to the old Anglican chant, single or double, as may be preferred.

We are now gradually being led to the second part of our complaint, which is against those who really use the old Church Tones, but spoil them by singing them badly. This may be done by wrong accentuation, bad division of syllables, gabbling, and various other defects. Before, however, we speak of the sad way in which the Gregorian Tones are murdered, we will briefly explain their nature and origin. Each of the celebrated tones for chanting the psalms is not merely a chant, (like the modern ones,) standing by itself and unconnected with any peculiar scale in music, but it is the method of chanting the psalms in a certain scale or gamut. To make this clear, we must remark that whereas in modern music there are but two gamuts in use, the major and minor; in old ecclesiastical music there were many: twelve in all, of which eight or nine only are in common use. For example, the first tone or mode is



a scale unknown to the modern musician ; but like the scale of D minor, without the B \flat ; the third tone commences on E, (as the first does on D,) and ascends diatonically to its octave ; the 5th on F ; the 7th on G ; the 9th on A, (being the modern minor scale ;) the 11th on C, (being the modern major scale ;) these tones were called *authentic*, and from each of them was formed one called *plagal* ; by taking the lowest five notes of the authentic, and adding three below. Thus the 2nd, derived from the 1st, begins on A ; the 4th, derived from the 3rd, on B ; the 6th, derived from the 5th, on C ; the 8th, derived from the 7th, on D ; the 10th on E ; and the 12th on G. The 10th, 11th, and 12th, seem to have fallen into disuse. In each tone there is one predominating sound called the dominant ; in the psalms and canticles this is used as the reciting note : the dominant in the first tone is A. Those who wish for a fuller explanation on these points, should consult our excellent contemporary, "The Parish Choir," which, in addition to its primary object of spreading sound information upon Ecclesiastical Music, urges, (as we have before remarked,) the propriety of Catholic arrangement in churches, and a due observance of ritual and rubric. We have great pleasure in expressing our gratitude to it for its valuable services ; and if sometimes we see ideas and opinions in it, which we could not ourselves admit, we must remember the prejudices of the people, for whom this publication is chiefly intended, and overlook occasional unsatisfactory expressions, in consideration of great preponderating good. The Parish Choir, (which recommends Mr. C. C. Spencer's "Treatise on the Church Modes," published by Novello,) defines a *Gregorian Tone for the Psalms* as a "melody, or way of reading a psalm musically, in one of the Church Modes." It divides the tones into Simple, which are those ordinarily used for the psalms, and complex such as the Ambrosian *Te Deum*, and such as are used for single verses of psalms, introits, anthems, &c.

All this that we have said will make it clear how great is the difference between the very first principles of the ancient and modern systems of chanting. We will just remark that the Gregorian chants are said to have been used by the Jews ; we are also told that S. Ambrose arranged the four first authentic modes, or gamuts ; and that S. Gregory added the four plagal modes corresponding to them, and rearranged the whole. Before the Reformation the relation of the psalm-tones to the *modes* was kept constantly in view, by the circumstance of every psalm having a short antiphon or anthem sung before and after it ; and the psalm was chanted in the same mode as that in which the antiphon was set.

The simple Gregorian Tone consists of the *dominant* or reciting note ; the *mediation*, or change of tone at the middle of the verse ; the *dominant*, which occurs again in the second half of the verse ; and lastly

the *cadence*, which last admits of great variety in some Tones. An *intonation* is sometimes prefixed, especially on festivals: this is sometimes sung only by the officiating priest.

This explanation is necessary before we attack our careless or injudicious friends for spoiling the psalm-tones in the intolerable way, that may be heard in certain choirs.

One would suppose that in London, where so many facilities exist for acquiring musical knowledge, these faults would scarcely be found to exist. The reverse is, we are sorry to say, the fact. A country correspondent of the Parish Choir, described as a clergyman of considerable musical taste, in the number for last August, expresses his deep disappointment at the manner of chanting the Gregorian Tones in some of the London churches. In two instances, he says, "the singing is admirable; but the Gregorian Tones are barbarously murdered, and the English language rendered unintelligible by a false accent. The accent is invariably spoiled at the mediation, when the penultimate syllable is unaccented, and in the cadence, a certain number of syllables sung to as many notes constantly spoils the effect, both of the tone and the language. Thus the eighth tone is sung to the Gloria Patri:



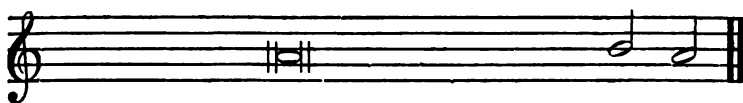
Glory, &c. the SON: and to the HO - LY GHOST.

"and in every other case, where a wrong accent might be avoided, this same system is adopted, of using both the notes at the mediation, and four syllables, be they accented or unaccented, as 'O, LORD, &c., vengeance belong | *eth*, show *Thy*-self, &c.' I thought the anthems admirably performed, and could not help regretting that such an excellent quire should be made to spoil the Church tones by the use of such a system. I must also notice that the time was a complete gallop from the beginning to the end of the Psalms; there was no majestic flow, so peculiar to the tones when used aright, and to my mind there was nothing to recommend them to general use; for good singing cannot reconcile one to a wrong principle."

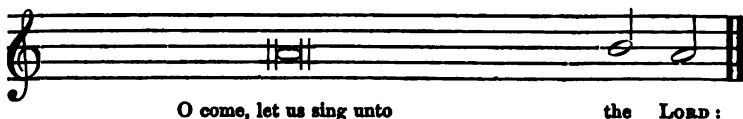
The editor remarks, "These strictures are but too well founded. We know the churches to which our correspondent alludes, and we have ourselves been frequently grieved by the defects in question." We too know the churches, or at least, some of them, though they are not named in the *Parish Choir*; and we are surprised and grieved that those who have the management of the music in them are unable, it would seem, to realize that there is a science of properly ecclesiastical music.

The modern plan of singing each note to a single syllable has unfortunately been sanctioned by two or three authorities, so that it is as well to inform our readers that it is (as is admitted in the preface to Mr. Oakley's Psalter) quite contrary to the ancient mode of

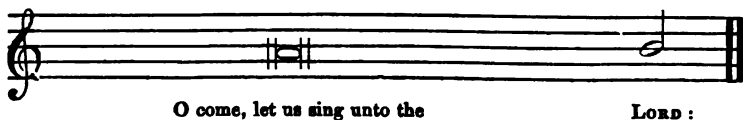
chanting the Gregorian tones; it, moreover, ruins the effect of the chant, and is the very mistake into which the modern Anglican chanting had fallen, that of making the words give way to the music, instead of the music to the words; in fact, if we were to speak severely of it, we should say it was not (strictly speaking) chanting at all, but half chanting, and half bad metrical singing. As regards the spoiling the *mediation* of some of the tones by wrong accentuation, we must explain that in the 2nd, 4th, 5th, and 8th tones the voice rises in the mediation, (something in the same way as in common language the voice is raised in interrogation) and then, if a short unaccented syllable follows, especially such a syllable as *ing* or *ed*, the voice must fall again one note, but in other cases, the final note, on which the voice falls, should be altogether omitted. Thus



is perfectly correct; there is an accent or stress upon the *re*, and *fuge* is an unaccented syllable. But to sing thus



is so manifestly incorrect, that one would think the defect need only be pointed out to be avoided; assuming of course that it is admitted that in sound chanting the words regulate the music, as if this be not granted, we have of course nothing further to say. This last specimen should be sung as follows:

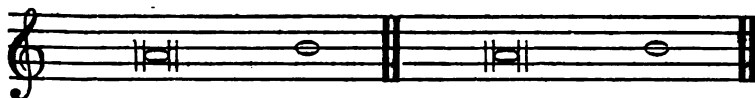


by which means, the rhythm, so to speak, of the chant is preserved; for the mediation seems to rise, and when it falls again, it is only because there is a short syllable, the note allotted to which does not alter the effect of the tune. Another plan has been suggested, but which we think is by no means so good; which is, to commence the mediation on the nearest accented syllable to the end of the half-verse, and then to let the voice fall, putting the remaining syllables, if there be more than one, into one note; thus,—



LORD, now lettest, &c. de-part in peace : & There brake he the arrows of the bow.

This is not at all offensive, but neither the letter nor the principle of the old rule is here followed ; and it seems not only more correct in theory, but practically far more beautiful and reasonable to chant these verses as follows :



LORD, now lettest Thou, &c. peace : & There brake he the &c. bow.

We can assure our readers that there is no difficulty in all this ; a very little pains suffice to acquire it.

The rapidity with which the Gregorian Tones are sometimes rather gabbled than chanted, is another very serious fault ; it is one into which people are extremely likely to fall, unless great care be taken to prevent their doing so, and we suspect that it is probably a fault which has existed occasionally wherever chanting itself has existed. Especial attention should therefore be paid to the correction of this very irreverent defect. The Church tones are quite spoiled by it ; perhaps where we have a good proportion of men's voices it is much less likely to occur : boys *will* gabble. We are not partial to drawling, but we confess we prefer it to the galloping pace at which we have sometimes heard these sublime chants sung. We must assure those who permit this fault to exist in their choirs, that it is one thing which brings discredit upon chanting altogether, not to mention its own irreverence ; it is indevout, and therefore cannot so well edify the congregation ; and (which is very important) supposing the not unfrequent case of a well-intentioned person of another and a laxer school coming to see how they perform the service in some celebrated church, the probability is that he will be disgusted. If one error *must* be committed, we prefer a drawl to a gabble : but there is no necessity that a well-taught choir should fall into either one or the other of these vices. At S. Mark's, Chelsea, they do not gabble the chant, nor wrongly accent the syllables (though we do not think we could speak with approbation of all their musical services) ; neither did the large and magnificent choir assembled on the occasion of laying the first stone of S. Mary Magdalene church, in the district of Christ church, S. Pancras, fall into any of the defects of which we have now been speaking.

To conclude what we are saying of the Gregorian psalm-tones, we will observe that they were the only authorised chants for the Psalms before the Reformation, and that they kept their place for some time after it.

With regard to metrical hymns, we are anxious to combat what we

hold to be an unreasonable prejudice; there are many people who think that because the Puritans chose to turn the Psalter into metrical hymns, therefore all metrical hymns are inadmissible in churches. We do not attach much weight to the fact of the *modern* Roman Church using hymns; but when we consider that it was practised in the Church for centuries, and was sanctioned by such men as S. Ambrose and S. Gregory, we think that there is some little presumption in condemning it in the way some people do. There is a good collection of Latin hymns published, both with and without the organ accompaniments, by Novello, entitled, "Complete Collection of the Gregorian Hymns for the whole year;" many of these, when translated and adapted, are admirably suited for the use of our own communion. There does not seem to be the same authority for the exclusive use of Gregorian Hymns that there is for the Gregorian Psalm-tones, so that we can hardly lay it down that no others ought to be used, yet we think their superiority, as far as we know them, is decided. We would recommend an objector to listen to, and to endeavour to learn, the "*Dies Iræ*," the "*Pange Lingua*," the "*Vexilla Regis*," and the "*Jesu Dulcis Memoria*," (in the 2nd tone), and if he is not impressed with them, we have little more to say—his case is hopeless. We may add, that several of the more common hymn tunes (e. g., S. Ann's) are founded on the Gregorian Tones.

The "Parish Choir," which we have so frequently mentioned, has published music for the occasional services of the Church, and (which is pre-eminently important) for the Holy Communion. It is with reverence that we touch on this last-named and most solemn subject. Surely no music that tongue can sing or pen can compose, is sufficiently sublime to celebrate this crowning act of Christian worship, yet here our music has generally been grievously defective; the Responses to the Commandments have been sung, and sometimes the Nicene Creed; but the Sanctus and Gloria in Excelsis have been much neglected.

We would earnestly beg the managers of our choirs carefully to eschew all the operatic music so frequently used for the Nicene Creed; it is far too solemn a symbol to be sung to Haydn's music, or that of many other composers, who had little idea of what the song of the Church ought to be. The Sanctus, we may remark, is most improperly sung as an introit; other pieces of a more appropriate kind should be used in that place, and the Sanctus should of course be sung in its own place. The Gloria in Excelsis has been removed, as is well known, from the beginning to the end of the Communion Office. This hymn should always be sung: to recite it coldly is almost a contradiction in terms.

We will say a word on organs; we like them much when kept within their proper bounds, but not when they are made to take the part which really belongs to the human voice. The psalms, if accompanied at all, should be accompanied *with a soft organ*, a louder one being used in the Gloria Patri.

To conclude what we have been saying,—there is a severity, and frequently a penitential tone, about Gregorian music, which, es-

pecially marks it as being well adapted for the worship of the Catholic Church, which is a religion of self-denial, and which inculcates on her children that each in his own sphere must be ready to bear his Cross, after his Divine Lord. Both heretics and indevout Catholics will admire some kinds of sacred music, but not generally Gregorian music; for, *that* being the language of deep devotion, such as have not this feeling, cannot of course appreciate the music which expresses it. But let us who are striving to be not merely intellectual, but practical Catholics, give utterance in these most solemn strains to the feelings of our souls:

“Te, fons salutis Trinitas,
Collaudat omnis spiritus:
Quibus CRUCIS victoriam
Largiris, adde præmium.”



ON CORNISH CROSSES.

(*From a Correspondent.*)

STONE crosses of great antiquity, it is well known, abound in every part of Cornwall, not only in churchyards, but also by the sides of roads; and it is a matter of surprise how so many of these interesting relics of former days have escaped the injuries of fanaticism and of time. Many, indeed, are much mutilated, and some half buried in the soil, but the greater part remain entire, and, but for the effect produced by the influence of the weather, almost in the same condition as they were in at the time of their erection.

Crosses of the Latin shape are very scarce in Cornwall: there is one about two miles from Penzance, and another about three-quarters of a mile from Malpas, near Truro: most other crosses of this kind are either beneath or on the back of Greek ones, evidently carved there long after the erection of the originals.

In the neighbourhood of S. Buryan are several crosses. Near a place called the Sanctuary, in that parish, is one bearing a rude representation of the Crucifixion. In S. Buryan's churchyard is another, raised on four steps, pierced to form the cross, but the shaft is gone: the date of this cross has been supposed to be about A.D. 500. In S. Buryan's churchtown is another, consisting of a flat shaft bearing a disc, raised on three steps: this also represents the Crucifixion. Again at Cronzenraze, in this parish, is a large rude cross carved in a disc. Lying on the floor of the chancel of the church of S. Just in Penwith, is an ancient cross found in a water course near Cape Cornwall; across it are carved the Greek letters XP. At S. Clement's, near Truro, is an old inscribed stone, reckoned among the earliest in the county. It is about eight feet in height, and at the top a cross within a circle has been carved, but it appears that this was added after its first erection: the inscription is abbreviated on the stone, in full it is: “ISNIOCVS VITALIS FILIVS TORREICI.” Near Castledour, in the neighbourhood of Fowey, is another similarly inscribed stone; the inscription is as fol-

lows: “+ CIRCVSIVS HIC JAC-T CVNOWORI FILIVS.” On the other side is a cross, the upper part of which is wanting. In San Creed churchyard is a large cross, bearing on the top a rude representation of our Lord, crowned, and wearing a kind of coat as far down as the knee; beneath the feet is a square panel, and beneath that a jar, containing a stiff species of trefoil flower.

On S. Michael's mount are three crosses;—1. A tall, slender cross, with carved work at the head. 2. A large cross, having under a carved canopy a representation of the Crucifixion, consisting of our Lord on the cross in the centre, and figures on both sides. 3. One of the most remarkable in the county, consisting of a flat upright stone, on the front of which there are no less than three crosses: that on the top is a Greek cross in a circle, beneath it a crucifix, and below that again a Latin cross reaching to the ground. Between S. Austle and S. Blazey is a lofty cross in a prominent position. There is one also at Forrabury, outside the churchyard gate; on one side of which is a Greek cross carved in a circle, on the other side a Latin cross. In S. Juliott's churchyard is a similar example, but without the Latin cross. In the churchyard of Trevalga a large stone cross of this description has been laid down to be trodden on in the walk! In the porch of S. Michael Penkivell church are two stone floor crosses laid down on each side. Near Bodmin, on an open moor, is an old Greek cross, and beyond it are two others, half buried in the ground. In S. Levan churchyard is another cross of similar description; there is also one at S. Just in Penwith, elevated on three steps. In S. Ives churchyard a large cross has lately been dug up, representing the Blessed Virgin holding in her hands the Holy Babe:—on each side are kneeling figures. On Pradanack Downs is an ancient cross, five feet in height, and there is another, evidently of remote antiquity, near Landewednach churchtown. Outside the gate of Lelant churchyard is a curious and rather low cross, and there is another precisely similar just within it.

In the churchyard of S. Mawgan in Pydar, is a very handsome cross, representing on its west side some ancient legend, long forgotten. It consists of a serpent curling round a post, held by the tail by a small figure, and biting the face of a king who stands behind; by the king's side kneels a queen praying before a small desk. On the eastern side is sculptured, in bas-relief, the Crucifixion. At Lankerne is a very curious cross, brought there some years ago from the chapel-close of the Barton of Roseworthy, in the parish of Gwinear. It represents in rude carving CHRIST crucified, and beneath His feet a long twisted braid; in a panel at the bottom is the following curious inscription: **ÆTE DE TAF** and on the other side of the cross this inscription: **IVHOL**. On Temple Moor is a lofty cross, called from its being made by four holes, “Four Hole Cross.” In the churchyard of S. Roche is a very plain cross. In Lanivet churchyard are two crosses: one on the north side of the church, ten feet high, ornamented with braids and other designs; the other at the west end of the church, eleven feet high; the cross at the top like that on Temple Moor, being formed by four holes. Near Gunwalloe church was

formerly a stone cross, but it has long ago been thrown down, and is said to be lying in a stream which runs through the adjoining valley. Over the west door of Mullion church is carved in the stone our Lord on the Cross, and at His feet the Blessed Virgin and the beloved disciple. On Waterpit Downs, in the parish of Minster, is a lofty and ancient cross; there are also some remains of ancient crosses in the churchyard of S. Erth. In the churchyard of S. Feock is a cross of great antiquity; and, at the east end of Madron churchyard there is another.

This is an enumeration of most of the principal crosses in Cornwall, but in all probability there are very many more scattered over barren and naked commons, unknown to the ecclesiologist, and seen only by the peasant who daily passes them on the way to the scene of his labour; and without doubt there are many which lie buried beneath the ground, some of which are accidentally brought to light now and then by the spade of the labourer. The remains of a cross, once very handsome, have been recently dug up at Trewane, in this county, and now stand in the rockery of the Rev. R. G. Grills at Luxulyon vicarage! It represents under a foliated niche a female head, probably that of the Blessed Virgin; and beneath, but much smaller in proportion, the figure of the crucified Redeemer. Many also have been treated in a most ignominious manner; some are to be seen laid across brooks for a foot-bridge; some placed in an upright posture, upside down, against a hedge, to support a gate, and many other like perpetrations; in which positions they remain from a mistaken dread of superstition, and where they most likely will remain until restored by some pious persons, who, seeing no superstition in the symbol of our faith, would restore them for the same purpose as that for which they were first erected:—"To inspire the mind of the wayfaring man with holy thoughts and pious aspirations."

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

SINCE the last report, the Rev. T. Helmore, M.A., Priest in ordinary to Her Majesty, has been elected a member.

The following members have been added to the committee:—

J. F. France, Esq., 41, Finsbury Square.
G. J. R. Gordon, Esq., Ellon Castle, Aberdeen.
W. C. Luard, Esq., Alfred Club.

The committee have made a small grant towards procuring drawings of some mural paintings lately discovered in Great Milton church, Oxon.

The second volume of *Instrumenta Ecclesiastica* will begin in February, 1850, and the parts will appear in alternate months. It is intended to begin the series with designs for a cemetery chapel, and a dead-house, and their fittings.

Two members of the committee, the Hon. and Rev. R. W. Sackville West, and the Rev. William Scott, having been obliged to seek a warmer climate for the winter, the committee adopted a resolution expressive of their sorrow for the compelled absence of their colleagues, but of hope that their journeys might be made useful in collecting ecclesiological information.

A society has been formed called the Somersetshire Archæological and Natural History Society. The archæological section of this body has been admitted into union with the Ecclesiological late Cambridge Camden Society.

The committee have received a gratifying letter, announcing the arrival of the set of church-plate sent out to the parish of the Advent, in Boston, United States of America, and speaking of the great satisfaction it had given to all who had seen it.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of this Society was held on Wednesday, October 24th, the Rev. W. Sewell, B.D., President, in the chair.

The Secretary, Mr. Portal, B.A., Christ Church, read the Report, which stated that Mr. Meyrick, B.A., of Trinity College, had resigned the office of Secretary, to which Mr. Wilmot, Christ Church, had succeeded; and that Mr. Lingard, B.A., Brasenose College, had resigned his office of Librarian, to which Mr. Whately, Christ Church, had been appointed; also that Mr. J. H. Parker had been elected to serve on the Committee.

Communications were announced to have been received from the S. Alban's and Northamptonshire Architectural Societies, and from Archdeacon Thorp; a letter had also been received from the parish of Broughton Gifford, stating that an inscription in Lombardic characters had been discovered on one of the church bells, and requesting advice as to the best method of taking an impression of the same. It had been advised to use warmed gutta percha, which, when allowed to cool, would form a mould from which a cast might be taken in plaster. It was announced that a new church was in the course of erection in George-street, in the Middle-Pointed style; the first stone of which was laid on S. Peter's Day, with the Catholic accompaniments of a church procession and a full chanted service. It was stated that the secretaries had had an opportunity of personally inspecting the restorations at present in progress in the cathedral church of Wells, and though they regretted that the opportunity had not been seized of pointing out the true use of the choir, by dividing it from the nave by an open screen, or railing, instead of the heavy barriers to sight and sound, which exist in most of our cathedrals; still they could not but congratulate the lovers of Catholic Ecclesiology, on the spirited way in which the restorations were being carried on, and the good taste that has been displayed in the detail, and in the judicious use of poly-

chrome, and they regretted that over zeal had induced some persons to cavil at minor points, which had a tendency to damp the courage of those who are engaged in the work of restoration.

It was stated to be highly desirable that local architects should submit the plans of their churches to some Architectural Society, and it was hoped that the day was not distant, when pious laymen would require such a guarantee from them.

It was announced that a second series of Elementary Lectures on Church Architecture was in contemplation. The President then called on Mr. J. H. Parker, who read a most interesting paper on the difference between the early English and French styles of Gothic Architecture. An interesting discussion ensued, in which various members took part.

The President stated that a plan had been discovered for warming churches with gas, by means of which all flues and smoke were avoided.

Mr. J. H. Parker mentioned an ancient fireplace, of the fifteenth century, in a church at Salisbury, the chimney of which was carried up a buttress.

The President mentioned, that Mr. Thompson, of London, was in the habit of constructing wooden chapels at a very cheap rate, and the appearance of which was highly ecclesiastical.

The meeting then adjourned.

The next Meeting of the Society was held on Wednesday, the 7th of November. The Rev. W. Sewell, B.D., President, in the Chair. The following gentlemen were elected members of the society.

Mr. William Henry Mavor, Worcester College.

The Hon. R. Hay, Christ Church.

The Hon. R. T. Harris, Christ Church.

Mr. R. J. Spiers.

Mr. W. C. Plenderleath, Wadham College.

The Rev. H. G. Randall, Queen's College.

The Report was then read by Mr. G. R. Portal, B.A., Secretary, which stated that a letter had been received from Mr. Wynne, relative to a rood-screen in the church at Sion, Oswestry; it also remarked on the excellent restorations at Garsington church, and the recovery of the ancient altar slab for its proper use.

The President then called upon Mr. J. Billing, who read a paper on Parsonage Houses, of which the following is a short abstract:—

“The parsonage-house deserves the consideration of a society which seeks to promote the study of Gothic architecture, as it is intimately connected with that structure which is the more immediate object of such a society's attention. The parsonage should be within view of the church, and in strict accordance with those feelings which its consecrated character calls forth. Old English domestic architecture, with its high-pitched roofs and substantial character, is best suited to fulfil this condition; it is also capable of being adapted to the peculiar

materials of the respective localities, which should always be made use of, if possible, for economy, and to avoid singularity, at the same time this style need not have the appearance of poverty. There are but few early examples of parsonage-houses, for, until the Reformation, the clergy lived mostly in abbeys and other religious houses; hence no trace is found of isolated residences erected prior to that period, which will accord with the parsonage of the present day. The half-timbered houses at first prevailed from motives of economy, but their unsubstantial character was soon discovered, and stone gradually came into re-use, but less worked than in the previous collegiate style, which the builders would naturally imitate. The outlines of Elizabethan houses are decidedly Gothic, and such also should be their details. Sufficient examples of this style remain, but a servile adhesion to ancient models cannot be required; and in the use of Mediæval Domestic Architecture there will be found no occasion to sacrifice any of the comforts which the wants and wishes of the present generation demand. The points to be attended to for a parsonage are—1. *Its position* near the church, because of the associations before alluded to, and for the convenience of the clergyman. 2. *The immediate site* should not be on too retentive a soil; the non-absorbent qualities of clay render a house built thereon uncomfortable, and to a certain extent unhealthy. 3. *The materials and style* as before stated. 4. *The size* should not be always suited to the family which is intended primarily to inhabit it; it is built for succeeding generations, and therefore should not be too large for the pastor's means; generally, a good dining-room, drawing-room, study, and waiting-hall, with offices and seven bedrooms, at a cost of £1,100 or £1,200, is sufficient. The parsonage in its external effects, and in its internal arrangement, should be a place for calm and holy meditation, without unnecessary decorations, where want and sorrow must often, in its application for pity, grudge the expenditure which might have given relief. It should, on the contrary, be the permanent comfort of the locality, outwardly evidencing, as well as nurturing within its walls, those devout sympathies which are peculiarly a pastor's privilege and delight."

The paper was illustrated by views of parsonages of different periods, and by some lately-erected adaptations of the style and size recommended. The president, after thanking Mr. Billing for his interesting paper, suggested that one of the most important features in the decorative style of parsonage-houses must depend upon the gables, which ought not to be either multiplied or broken up into too many parts. Their beauty must depend upon their proportion, and the law of proportion to be observed in planning them was probably the following:—Take the half width as the primary fundamental line; upon this erect a perpendicular to the apex of the triangle, and make the perpendicular a multiple of half the base. Then make the lines of the gables multiples of the same, and according to the multiple taken, a different gable will be produced; but all will be good.

Mr. Parker stated that he had received a letter from Salisbury, with reference to the old fire-place mentioned at the last meeting, and that it appeared that the opening was originally a doorway and staircase to

the rood-loft, and was being restored to its proper use. He also stated that the ornamental chimneys used in domestic architecture were the best for carrying up flues in a church.

The president stated that a fire-place in some remote corner of the church, with a brick flue going through the building, was the best method for warming it.

A meeting of the society was held on Wednesday, the 14th of November, for the election of a president, &c., for the ensuing year.

The following gentlemen were elected members of the society :—

Rev. Edward Moore, Brasenose College.
Lord Sandon, Christ Church.
Mr. G. Carpenter, Christ Church.
Mr. C. G. Floyd, Christ Church.

The Rev. John Ley, Exeter College, and the Rev. John Barrow, Queen's College, were elected auditors.

The following gentlemen were then appointed to serve on the committee :—

Rev. Dr. Bloxam, S. Mary Magdalen College.
Rev. C. W. Heaton, M.A., Jesus College.
Mr. E. A. H. Lechmere, S. Mary Hall.
Mr. E. Paget, S. John's College.
Mr. Combe.

The Rev. W. Sewell, B.D., Exeter College, was then unanimously re-elected president for the ensuing year.

A meeting of the heraldic section of the society was held on November 20, 1849.

Mr. Lechmere, B.A., was elected chairman for the section.

Mr. Norris Deck then proceeded to read a very interesting paper on "Heraldic Rebuses," of a great number of which he gave an account. The paper was illustrated by a large collection of drawings and engravings. The chairman returned the thanks of the section to Mr. Deck for his paper, and made some remarks on different facts mentioned in it. A very curious collection of seals and old parchments, sent by Mr. Wilmot, Christ Church, honorary secretary of the Architectural Society, was exhibited by the society. After some remarks by the Rev. H. T. Ellacombe, and other members, the section adjourned.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY general meeting of this society was held at the College Hall, on Thursday, August 27, 1849. The chair was taken by the Right Rev. Bishop Coleridge, supported on his right hand by the Vene-

rable the Archdeacon of Totnes, the Honourable Mr. Justice Coleridge and many influential lay and clerical members.

The Rev. N. F. Lightfoot read the Report, of which the following are extracts :—

In the three months which have elapsed since the society's annual meeting, the labours of your committee have been much the same in kind, though not quite as extensive, as in some former periods. Many circumstances may concur to render both the building and restoration of churches more general at one time than another, but your committee are much gratified in expressing their conviction that if there be at times a fluctuation in the amount of work entered upon under the society's auspices, there is no change for the worse, but a manifest improvement in the spirit in which the science of ecclesiology is viewed, and its principles acknowledged in all works of ecclesiastical architecture. The time is gone by for any weight being attached to insinuations falsely made, but in no way supported, that architectural societies must have some low but ulterior object in view, and that we had much better attend to things of spirit than of form. Our ulterior object is indeed the glory of God, and leading men's minds to that glory, and therefore it is well worthy of us, like the good Herbert, to see a purpose and to learn a lesson, in even the minutest portion of God's House,—the church porch, the church lock and key, the church floor, church monuments, church music, font and altar, wall and window, if they do not rouse a spirit of poetry in our duller minds, may at least encourage the spirit of reverence in us all.

The first act of your committee, after their appointment at the annual meeting was to select a sub-committee, for the purpose of making preparations for the society's next publication; this was the more necessary, as it was thought advisable to print at once a full account of the monuments in the Cathedral, to which reference was made in one of the papers in the last number of the Transactions.

Your committee have again, as on several former occasions, received application for gratuitous plans, for the whole or for a portion of churches; they have been obliged, in all these cases, to return a negative answer to the application, on the principle of not interfering with the exertions of professional men, especially as the constant and careful supervision of an experienced architect is as necessary to the satisfactory completion of a work, as the promising of a suitable design; there will be always something occurring to call forth the genius of a living mind, and it is in the wise meeting of difficulties that skill is mainly shown; the difference between working by architect and by published plans is similar in kind to that between ornaments carved by hand and those stamped by machinery, the latter must be a faithful copy of the stamp, but it is a mere lifeless reproduction of one type; the other has more light and shadow, greater variety of design, and greater freedom in execution, while a due appreciation of the principles of Christian art will effectually check the danger of variety changing into what is opposite in kind, or of freedom degenerating into licentiousness. It needs a living architect to give life to a design, it also needs the recognition of well defined principles of Christian architecture

to inspire and to direct, to spur and to rein, the architect in his conception of a successful work.

Improved plans for restorations contemplated in the parish church of Charleton, Devonshire, and a design for enlarging the parish church of Forrabury, Cornwall, have been lately submitted to your committee.

It having been reported to your committee that a considerable number of drawings in distemper had been discovered at Cullompton church during the progress of the restoration there, it was agreed to visit the church on the 20th of June. On entering by the southern doorway, the changed appearance of the church, since it was last visited, was very striking. Pews, gallery, and boarded partition had been swept away, and the apparently increased height, breadth, and length made it almost seem like the nave of a small cathedral, the glorious screen rising in all its proportions, the seats which surmounted it having been removed, being the only division in a length of about 100 feet. It was remarked by the writer of the able article on Cullompton church, printed in Part 1. Vol. III. of our Transactions, that "the dreary whiteness of the church ill accords with the roof." Time was that no such lament was needed; for it is now quite clear that the whole of the walls were rich in colour. Your committee proceed to give a brief account of the designs which were found sufficiently clear to be deciphered: a more detailed account is less to be regretted, as the paintings most worthy of notice have been copied by Mr. Ashworth, and the expense of publishing them among our Transactions has been undertaken with great liberality by Mr. Grant, of Hillersdon, the chief promoter of, and the most munificent contributor to, the whole undertaking, the sole restorer of the screen, and whose own hands have cleared by far the greater portions of the drawings which have been brought to light. The most distinct of the paintings your committee found to be a gigantic figure of S. Christopher, a very common subject both for internal and external decorations; it stands in the space between the fifth and sixth windows of the north aisle; the saint wears a red robe lined with ermine, and carries in his right hand a large green twisted stick; on his shoulder, as usual, is the figure of our Lord, Who bears on the left hand the orb, partly green and partly red, surmounted by a cross and flag; our Lord's right hand is over the saint's head, in the act of benediction. The glory on each of the figures is red; below is the full length figure of a mermaid and several fishes. Beneath the whole is an inscription in black letters with red capitals, a hatchet being before the first words — "orate pro bono statu Johis Crowke et Johanne uxoris ejus."

Between the fourth and fifth windows is a large carved figure of S. Michael, weighing souls, with smaller figures of angels above. Between the third and fourth is the lower portion of a figure, apparently in a priest's dress. In the next compartment, is a pontifical figure, of good proportion, with triple crown and double cross, in a red robe, confined at the breast by a four-leaved clasp. These last three paintings are much injured by monuments either in the figures or in the inscriptions; a few words only here and there of the last inscription can be deciphered. * * *

age and diaperings, containing, as far as can be seen, the emblems of the crucifixion; over the rood-loft was a figure of S. Clare; in each of the aisles, on the walls towards the nave are diaperings enclosing spaces for texts of Scripture, that in the north aisle being S. Paul's description of the grace of love. The diaperings in the south aisle are particularly bold and good, and well worthy of imitation: the divisions between the spandrils and the arches are marked by strong double black lines.

Your committee are rejoiced to hear of various works of interest which are in progress in this neighbourhood, among these must be mentioned the restoration of the beautiful church of Ottery S. Mary, the subject of their first number of Transactions. There is some hope of restorations being effected at Crediton; the aisle roofs are being already opened, and one is at once to be restored. Yet few are the instances in which some restoration is not still needed in those churches with which we are in some way or other intimately connected; let us each look to them as our own especial work, and if we cannot effect all that we could wish, let us all, at least, endeavour to do what we can; that is the only measure of our labours, where we labour as serving the Most High.

The Treasurer next made his financial statement, which was considered tolerably satisfactory; the considerable number of arrears of subscriptions being the exception; this is to be regretted, as it hampers the committee of papers who have the charge of the printing department, and they are always desirous of returning to the members in illustrations of the transactions as large a share of their subscriptions as their circumstances will admit.

A very able and interesting paper, entitled "*Iter Cornubiense*," by Charles Spence, Esq., was then read; the author is evidently a close observer of all that is interesting either in an ecclesiological or archaeological point of view, and he succeeds in mixing up, very agreeably, much of antiquarian lore with its description. The Rev. W. T. A. Radford, Rector of Down S. Mary, also read an elaborate paper on chancels. It was intimated that both papers were likely to be printed for circulation amongst the members. Thanks having been voted to the chairman, the business of the day was concluded.

The next quarterly meeting of the society was held at the College Hall, on November 8th, 1849, the Rev. Prebendary Ford in the chair. Two short papers were read; the one on a Norman Font, recently found buried in the church of Sithney, Cornwall, by the Rev. Canon Rogers; the other on the beautiful tower of S. Probus, Cornwall. The Rev. the Chancellor Harington next gave an outline of a paper he had thrown together, at the request of the committee, supplementary to his already published treatise on the Consecration of Churches. It explained the state of the law, as it applied to the *partial* re-building of sacred edifices; and not only displayed research amongst the printed works of all the authorities on the subject, but presented interesting extracts from some of the most important Lambeth and other manuscripts. This valuable document will appear at length in the forthcoming number of the transactions.

A valuable paper on the furniture and arrangement of Chancels, by W. G. Tozer, Esq., followed, and various presents were announced.

The following are extracts from the report of the Committee, which was read by the Rev. P. Carlyon, one of the secretaries.

An interval of time unusually short, and scarcely exceeding two months, has elapsed since the last quarterly meeting of this society; and that period has not been eventful. Your committee, however, have kept on the even tenour of their way, and have steadily carried out the main objects of the society, by giving their judgment on the architectural features of plans and designs submitted to them, and by collecting materials, particularly from the resources of this diocese, for another part of the society's transactions. These are our most effectual channels of diffusing information, and the principles of our science amongst our members and allied societies, and thence, it may be hoped, to the world at large.

During the last quarter only one set of plans have been laid before your committee. These were for the restoration and almost entire rebuilding of the church of S. Cuthbert, in Cornwall, submitted by Mr. Street, the architect employed in this work. Your committee, after approving of the general design and appearance of the church and spire, offered one suggestion which may excite surprise in many, and at the same time, from its importance, demand some notice. The church is in the form of a cross, consisting mainly of chancel, nave, and transepts; and it is proposed to convert the whole south transept of the sacred edifice into a vestry. Inasmuch as the church is large in proportion to the population, such a proposal may appear unobjectionable. But your committee reported that they felt an objection to so conspicuous and integral a part of the ground plan and edifice forming a vestry. They desire, therefore, now to state the grounds of their objection. There may be some who may still smile at their credulity in making *symbolism* an object of their own credit and esteem, or the basis of their recommendations to others. Your committee therefore, holding it to be a principle of the science which they seek to advance, and a very important element in the study of it, rest their objection on its violation in the proposed treatment of the south transept of S. Cuthbert's church.* If the ground plan of a cross church was designed, in union with the symbolism of the Holy Trinity in nave and aisles, to be an emblem and memorial of the manifestation of God in the flesh, and of His cross and passion—it would seem due to such a belief, or even to such a possibility, to preserve the whole portion of the edifice that constituted such a symbol, free from all other use than the service of Him whom it symbolized. It was therefore suggested, that a vestry should be erected externally to the walls of the cruciform fabric. . . .

Since the last quarterly meeting, the Committee of Papers have met twice, for the purpose of selecting and arranging the matter and contents of the next part of the society's transactions. They are happy to report that, at the present stage, the next publication is in a state of forwardness. The several papers of Mr. Rice, Col. Harding, Mr. Spence,

* [Among our Notices will be found the heads of Mr. Street's answer to this criticism.—ED.]

and Mr. Radford, have been revised and approved for the press. Your committee may call the attention of the members present at this meeting to the subject of the old bridge across the Exe, mentioned in Col. Harding's interesting notices of the Chapels of Exeter, and they think that many would feel themselves repaid by a walk to St. Edmund's church, standing on this ancient bridge, and by a personal inspection of the large fragment, embracing as many as eight arches, now opened to view. . . .

Information has been received of several other works, some in contemplation, and others in progress, both in Devonshire and Cornwall, but not such as your committee can make the subject of their report. They have grounds, however, for confidence that in every such undertaking, the truer principles of our science will be found to have penetrated, and that neither the intermixture of Grecian with Gothic features, which, by recent insertion has disfigured some of our finest churches, nor the perversion of Gothic principles which characterized the first dawn of their revival in our own day, will be allowed to mar the fair beauty of the House of the Lord. Confusion is the worst of deformities, as repugnant morally to the virtues of purity and order, as intellectually to the science of architecture, and it is not only an error of the understanding, but a blindness of the heart, which can intermingle in the House of God, Grecian with Gothic, the horizontal with the vertical, the finite with the infinite, the earthly with the heavenly. "*Thou shalt not plow with an ox and an ass together,*" the clean with the unclean, for "*God is not the author of confusion.*"

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.

THIS society has published its report for 1849, embellished with a view of the proposed elevation of the Bristol High Cross.

The Annual General Meeting was held on May 21, 1849, the Rev. J. Eagles, in the absence of the Archdeacon of Bristol, in the chair. The report was read and adopted; the treasurer and secretary re-elected, and a new committee appointed.

A paper on the re-erection of the High Cross was read by Mr. Norton, the architect employed.

The report corrects a mistake of our own respecting the drawing of some embroidery which illustrated the report for 1848. We called them "bad specimens of coloured printing," but it seems they were "coloured entirely by hand." Surely bad colouring by hand is even more discreditable. The report further alludes to a controversy held by the committee with the *Christian Remembrancer*, which, in some of its suggestions, seemed to the Bristol Committee to recommend "the extinction of all local societies, and the absorption of them all into one board in London." The committee have given advice respecting many ecclesiological questions, in their own neighbourhood, and also in Ireland, Wales, and "as far as Sattara, in the Presidency of Bombay,

respecting the painted glass which would be proper for a church situated in that climate."

The committee have restored, at the expense of the society, a fine First-Pointed doorway at Westbury-on-Trym. We may observe with satisfaction that our own nomenclature is always used by our sister society at Bristol.

A list is given of stained glass windows executed by Mr. Bell, of Bristol, whom the committee warmly recommend. We exceedingly regret that we have never yet ourselves seen any of this gentleman's manufactures.

Mr. Norton's paper on the High Cross is appended to the report, which is further illustrated by elevations and sections of the door (above referred to) and the sedilia of Holy Trinity, Westbury-on-Trym.

We congratulate the Bristol Society on their very satisfactory report.

NORTHAMPTONSHIRE AND BEDFORDSHIRE ARCHITECTURAL SOCIETIES.

A JOINT meeting of these societies was held at Higham Ferrers, on May 1, 1849. In the absence of the Marquis of Northampton, the Rev. Sir George Robinson took the chair.

The first paper read was by the Rev. Henry Rose, of Brington, entitled, "The Chichele days of Higham Ferrers."

The next paper, "On Gothic pavements, and especially that of Higham Ferrers," was communicated by Lord A. Compton.

The Rev. H. J. Rose, of Houghton Conquest, read a paper on "The Hebrew Shekel."

A paper "On an ancient stone Offertory-box in Bridlington church, Yorkshire; and on an ancient stone Offertory-bason in East Kirby church, Lincolnshire," was read by M. H. Bloxam, Esq., of Rugby.

Finally, G. G. Scott, Esq., the architect, read a paper on "The principles of Church-restoration."

The paper on "Architectural Nomenclature," by the Rev. G. A. Poole, on which we commented in our last number, was meant to have been read, had time allowed it, at this meeting.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THIS Society held its Second Anniversary Meeting in the Town Hall, Buckingham. In the absence of the Bishop of Oxford, President, and of the Marquis of Chandos, who had kindly undertaken to preside, but who was prevented at the last moment by severe indisposition, the chair was taken by T. Tyringham Bernard, Esq., one of the Vice-Presidents of the Society.

G. L. Browne, Esq., Honorary Secretary, read a letter from the Marquis of Chandos, expressing regret at his inability to preside, for the reason above stated. T. T. Bernard, Esq., on taking the chair, as Vice-President, addressed the Meeting at some length, and concluded by calling on the Rev. A. Baker, Honorary Secretary, to read the Report of the committee for the past year.

REPORT.

"Your committee, on reviewing the transactions of the Society during the past year, are again encouraged to report to the subscribers a still advancing course of prosperity and success. Our members go on gradually increasing in numbers, our proceedings in interest, and our subjects of investigation, in more instances than one, have assumed a definite and practical character.

"Among other matters of local interest, which have been brought before the Society since its last Anniversary Meeting, mention may be particularly made of three. 1. The golden armilla of the Celtic period, discovered on the estate of R. Fox, Esq., in the parish of Wendover, and kindly exhibited by him at the Society's Quarterly Meeting in February last. 2. The very curious and interesting frescoes brought to light in the parish-church of S. Laurence, Broughton, near Newport Pagnell, of which tracings have been carefully taken and preserved. 3. And lastly, the gold British coins discovered in a very large quantity on the estate of W. S. Lowndes, Esq., at Whaddon Chase. The committee have possessed themselves by purchase, at the recent sale in London, of some specimens of these coins, which will be deposited in the Society's Museum.

"Many interesting papers both of a practical and speculative character, on architectural and archæological subjects, have been read before the Society at its Quarterly Meetings, by members or visitors introduced by them. Of these, many have been printed at the writer's own expense, and copies of them deposited in the library of the society. The Inaugural Address of the Right Reverend the President, delivered at our last Anniversary, was published by the society, for gratuitous circulation among the members, and for sale to the public; and a small sum was voted out of the society's funds towards defraying the expense of some illustrative lithographs to the Rev. R. E. Batty's paper on Baptistal Fonts.

"A committee has been formed independently of this society for carrying out the restoration of S. Peter's, Quarrendon, and subscriptions are still in course of collection for the purpose. The proceedings of the committee, however, are at present kept somewhat in suspense by a legal investigation which, it is understood, is taking place into the subject.

"Your committee are much gratified in being able to report the very extensive restoration which has taken place in the churches of S. Mary, Wavendon, and All Saints, Wing, under the able superintendence respectively of W. Butterfield and G. Gilbert Scott, Esquires. The latter eminent architect has also now completed and sent in his plans for the contemplated extensive restoration of S. Mary's, Aylesbury; for which voluntary subscriptions have now been raised to an amount

of nearly £1,500, besides the sum of £3,000 voted by the vestry from the parish rates.

"Of the three new churches mentioned in the last report two have been completed and consecrated in the course of the present year: namely, those of Penn and Linslade. The third at Prestwood is nearly ready for consecration.

"Your committee will here take the opportunity of announcing to the members of the society the publication of the third number of a work, entitled 'The Ecclesiastical and Architectural Topography of England,' under the sanction of the central committee of the Archaeological Institute of Great Britain and Ireland; which number contains notes of the architectural details of all the parish-churches in this county. The whole of the proof sheets were submitted by the publisher, Mr. Parker, of Oxford, to your committee for revision, and much additional matter, furnished from the materials collected by the society, has been incorporated into the work.

"It was proposed and resolved by your committee, at the commencement of the year, 'that such members as are professional architects be requested to furnish the committee with some designs for labourers' cottages, not to exceed the ordinary expense in building, but of a more picturesque appearance than usual, and with improved internal arrangements in sanatory and moral respects; and that these be lithographed and circulated in the county.' Your committee have received some beautifully drawn designs for the purpose from W. Slater, Esq., architect; and have been promised others by other professional members of the society.

"Your committee desire to express their respect, and the respect of the society, for the memory of Sir Robert Frankland Russell, Bart., one of our Vice-Presidents, who deceased early in the present year; and their great regret at the loss sustained by the society in one who had taken so much personal interest in its welfare, and was so accomplished in the science and practice of the particular arts which it is a chief object of the society to promote."

The Marquis of Chandos was elected a Vice-President of the society by acclamation.

The names of the following new candidates were proposed for election as ordinary members: W. Stowe, Esq., Buckingham; Rev. T. Silvester, curate of Buckingham; T. Dell, Esq., Aylesbury; and D. P. King, Esq., Coroner for the county of Bucks.

A communication from J. Y. Akerman, Esq. on the places of finding Ancient British Coins, illustrated by a map and several drawings, was read by G. L. Browne, Esq., Honorary Secretary.

A paper on Monumental Brasses, illustrated by numerous rubbings from churches in the county, was read by the Rev. A. Baker, Honorary Secretary.

Mr. G. L. Browne gave some Historical and Architectural Notices of the Ackhampstead Chapel, near Hambleden, Bucks, about to be destroyed by an order of the Diocesan Court of Oxford; and exhibited a coloured drawing of the chapel.

The Rev. W. H. Kelke read out the prefatory notices of Bucking-

hamshire churches from the work published by Mr. Parker, on the subject referred to in the report.

A vote of thanks to the chairman was moved by T. Tindal, Esq., Treasurer of the Society, and seconded by W. Stowe, Esq., of Buckingham. The company then gathered about the table to examine the several objects of interest, after which the meeting broke up.

NEW YORK ECCLESIOLOGICAL SOCIETY.

A STATED quarterly meeting was held on Monday, July 2, 1849; the Rev. Dr. M'Vicar, president of the society, being in the chair.

The secretary being absent from the city, Mr. Pirsson was appointed secretary, *pro tem*.

The minutes of the last meeting were read and approved.

An original paper was then read by the Rev. Mr. Preston, on the Arrangement of Chancels. The chancel was (he said) the distinguishing and essential feature of a church, and that which distinguished it from all others. It should therefore be both distinct and spacious. This distinction should be marked both externally and internally; and as to spaciousness, the chancel should be at least one third of the length of the nave and of proportionate breadth. It should be separated from the nave by a chancel arch, or at least by a screen, and the elevation of its floor above that of the nave. The screen should be divided into an unequal number of arched compartments, of which the central one should correspond with the centre alley, and be closed by two folding leaves, affording an uninterrupted view of the altar when open, and when shut resembling the other compartments. The lower panels of the screen should be decorated with painting, the upper part finished with elegant tracery. The chancel should have a subdivision into choir and sacra-rium. This last, also called the sanctuary, may be distinguished externally, as was early the case, by the apses of the basilicas; and in many cases where we find the space insufficient for both, the sacra-rium is preserved, and the choir projected into the nave. Rails are unnecessary where there is a chancel screen, but they are not unauthorized. The chancel should be marked by an increase of ornament, especially in the roof, and it should contain nothing which has not its specific use. In the sacra-rium should be a plain altar, of substantial materials, placed lengthwise under the east window. Along the south wall a piscina, and to the westward of it three sedilia, either in the thickness of the wall, or of tabernacle wood-work. On the north wall should be a credence table, which may be constructed as a niche, or as a bracket. This is all the necessary furniture for the sacra-rium, which is to be used solely for the Communion Office. In the other part of the chancel, the choir, the Morning and Evening Prayers are to be said. Along its north and south walls the stalls were to be ranged, returned properly against the screen, and having a light desk before them adorned with poppy-heads. From any one of these stalls the Morning and Evening Prayer may be said, the minister

facing the altar. The lectern, from which the lessons were read, should be made either of brass or wood, in the form of the eagle or the pelican, or a simple desk. The organ should be as near the chancel as possible. A side chapel might sometimes be appropriated to its use. East of the chancel screen the floor should all be paved with tiles, and those in the sacarium should be the richest of all. The sacred vessels should always be kept in the aumbry, and never removed from the church but in administering the Communion to the sick. The altar should always have an altarstone, marked with five crosses, and should be provided with changes of hangings, varying according to the changes of the festivals and fasts. The minister should always enter the chancel by the priest's north door. The litany stool should be in the body of the church. The Holy Communion should always be celebrated in the sacarium, and the communicants should kneel at the sacarium steps.

The election of additional vice-presidents, postponed from the last meeting, was now taken up, and the Rev. Dr. Muhlenberg, of New York, and the Rev. Dr. Vinton, of Brooklyn, were added to the number.

On the election of new members, the names of several gentlemen, who were proposed, were referred to the committee for their approval.

The Rev. Henry M'Vicar was appointed to read the original paper at the next meeting of the society; subject—"The propriety of adopting a single style of architecture."

The treasurer pronounced the funds of the society to be in a very satisfactory state.

Some general remarks were then made by the president, concerning the progress made by the society during the first year of its existence, which was now closed; and enlarging on the vital importance of its periodical publication, the "*Ecclesiologist*."

On motion of Mr. Muenscher, resolved, that the society renews the expression of the deep interest with which it regards the "*Ecclesiologist*," presents its thanks to the committee for the manner in which they have conducted it, and pledges its exertions to extend its influence and circulation.

On motion, the society adjourned.

After the adjournment, some beautiful pieces of Church Plate were exhibited, of the manufacture of the English Ecclesiological Society. All but the alms-basin were of silver, and all were heavily gilt. The alms-basin was very large, and its ornaments rich; its legend, "*Tua sunt omnia, Domine, et de tuis dedimus tibi.*" The flagon was of very elegant shape, and bore around it, "*Soli Deo gloria, pax hominibus.*" The open-work spoon was finished with a cross handle. The paten, which was quite small, and very delicately adorned, bore, "*Agnus Dei, qui tollis peccata mundi, miserere nostri.*" The chalice was, to our liking, the most beautiful vessel of all. The cup was more of an egg shape than is usual with us; the standard larger, and swelling out much wider below, with a highly chased knop between the two. On one side of the spreading standard was a small incised figure of our SAVIOUR on the Cross, in a cusped vesica piscis,

and relieved on a ground of blue enamel. The legend of the chalice ran thus: "Calicem salutaris accipiam, et nomen Domini invocabo." The workmanship of all these vessels is exceedingly fine. They are the property of S. Luke's parish.*

NEW CHURCHES.

Holy Trinity, S. Francisco, California.—We have received, from an American friend, a lithograph (taken from the south-west) of this design, which is the production of Mr. Frank Wills, one of our members, now settled at New York. The style is Middle-Pointed, and the plan comprises a chancel, a clerestoried nave and aisles, with a tower engaged in the west end of the south aisle, and crowned by a lofty spire. We cannot speak in very high terms of the design, which seems to us rather common-place, and destitute of individuality or adaptation to its locality. But, undoubtedly, many Modern-Pointed churches among ourselves are infinitely worse. The chancel has a lead roof of fair pitch, plain parapet, an exaggerated coping with a gable-cross, and angular pinnacles (of too late a character) not well connected with the meagre buttresses below. The nave has a high-pitched lead roof, with similar copings to the chancel, a heavy parapet, and a row of labelled trefoil-headed single lights for the clerestory. The west end presents a large geometrical window of five lights, with a circle in the head, containing two intersecting triangles. This rests on a string, and there is a door below. The aisles have flattish lean-to roofs, windows of two lights, separated by uniform buttresses, and a heavy parapet. The tower, of which the lowest stage forms a porch, is the least satisfactory part of the design. It is almost of a First-Pointed type, and yet has embattled parapets of a very late kind: and it is a whole stage too short, which is a worse fault than ever, when, as here, it seeks an effect of height by being isolated from the nave-gable. The spire is octagonal, with no spire-lights, but three bands of panelled ornament, and ends in a stone cross, and not in a weathercock. But whatever faults we may have found, this design for a Pointed church in California is sufficiently good to command our sympathy in its success.

S. Matthew, Wolverhampton.—We have seen an exterior and interior view of this church, which is just consecrated. The architect is a name new to us,—Mr. E. Banks. The plan is a chancel, a clerestoried nave, and two aisles, and south-western porch, with a western bell-gable; the style is meant to be (we presume) early Middle-Pointed. The design is exceedingly bad, though it observes the letter of most of the now generally received canons of plan and detail. The chancel, though developed, is small and mean; the east window of

* [This set, made originally for the church of Miramichi, New Brunswick, were sold to the parish of S. Luke, New York. Another set has been since furnished to Miramichi.—ED.]

three bald trefoil-headed lights under one hood; the side windows of two lights, with a quatrefoil in their heads. Lean buttresses, unprotected eaves, a high-pitched roof with crestring, and a coped gable with saddlestone and cross, complete the exterior of the chancel. The nave has a clerestory of five trefoiled circles, a vesica-formed window in its east gable above the ridge of the chancel-roof, and a most miserable gable at the west end for a single bell. The aisle has windows of two unfoliated lights, under a plain circle, and the porch looks as if it were undisguised Third-Pointed. Inside we lose all signs of an earlier style, and must content ourselves with the basest Third-Pointed tall octagonal piers, and the latest of capitals; six arches on each side; a similar, but very large and open, chancel-arch; open roofs, of the thinnest scantlings apparently, and with intersecting braces, both to nave and chancel; a pulpit in the right place, entered by a hole in the wall; a reading-pew facing it on the south side; a font in the aisle, near the south-west door; very late-looking open seats, and an arcade of three arches over the altar, by way of a reredos.

Holy Trinity, and S. Matthew, Westminster.—Those of our readers, who have seen in the papers the simultaneous laying of the first stones of these two churches, must have felt rejoiced at this striking sign of returning Christianity. The first and costliest is the gift of the single munificence of the Archdeacon of Westminster. The second is to be built by subscription. They are to be both in Middle-Pointed; Mr. Pearson being the architect of Holy Trinity, which is to be cruciform, with a very lofty spire; and Mr. Scott, of S. Matthew's. London may yet become *la ville des beaux clochers*.

S. Matthew, Great Peter Street, Westminster.—The second of the two churches mentioned in the preceding paragraph, has already made considerable progress; the north and south walls having reached nearly their destined height. The difficulties of the site were such, that we recollect some years since, when the sacred building was first projected, one of the then parish-priests expressing regret at the apparent impracticability of orientation. This difficulty, however, has been skilfully surmounted, and the plan of the church has been so adapted to the necessities of its position, as to produce at once a correctly-formed and a capacious house of prayer. The number of persons to be accommodated was 1,200: the shape of the plot of land approaching that of the letter L, or of two sides of a hollow square \sqsubset . That portion of ground running east and west is now becoming occupied by nave and north aisle, chancel of three bays, and north chancel aisle of two; the easternmost bay of the chancel being flanked by a sacristy kept sufficiently low to allow of the insertion of a window in the north chancel walls. The portion of ground projecting southward is occupied by an aisle, necessarily co-extensive only with the nave; this aisle opening by a second arcade into an additional south aisle, and that again opening southward into the tower, which is attached towards the east end of the aisle, and serves also as a porch. This judicious arrangement of parts has enabled the architect to avail himself of nearly the entire area at his disposal; affording thereby the required amount of accommodation for worshippers, and reproducing in the double aisle

a feature, which, though rare in English mediæval churches, is frequent in continental ones, and is at once pleasing and practically advantageous. The style is Middle-Pointed; the material Kentish rag. The north aisle (having a blank wall) receives light from the clerestory; the chancel is terminated by a handsome five-light window, and is flanked at the eastern extremity on either side by a window, the southern having its sill depressed to form sedilia. In the southernmost aisle, unhappily, will be a gallery, cutting across the windows, but having separate supports, kept back therefore from the piers, and not extending over the principal entrance of the church, viz., that from the tower porch. The gallery is entered from a stair-turret, is designed for the use of children only, and is excused on the ground of necessity; the funds being so limited, as not at present to permit the completion of the tower above its first story. The well-proportioned chancel of this edifice will allow divine service to be celebrated chorally in it with becoming dignity. We trust it may be so; and that the poverty-stricken district around may receive the benefit of the ministrations of the Church in all their fullness.

S. Jude, Poyntzpool, Bristol.—We have seen with great satisfaction a notice of this new Middle-Pointed church, by Mr. Gabriel, in the local papers, though we feel that we can hardly describe it from them. Prayers are said in a stalled chancel with a high screen.

S. John Evangelist, Penge, Surrey.—We have for some time been desirous to review this church, which, as seen from the Brighton railway, near Sydenham, looks very commendable. But it so happens that one of our contributors, who has examined the building, is again prevented from sending us his criticisms. In the meantime, a small view from the south-east, which the architects, Messrs. E. Nash and J. N. Round, have sent us, enables us to say that it is a First-Pointed structure, having chancel with a sacristy to the north, nave (clerestoried) and aisles, a west tower and spire, and a south-west porch. The design has some excellent points; the chancel is well developed, and the sacristy seems well treated: and the tower, though rather thin, is not stinted in height, the belfry stage rising clear above the ridge of the nave roof, and the octagonal broach stone spire, with two rows of spire lights on each cardinal face, tapering with very graceful outline to a proper weathercock. The windows and buttresses, on the contrary, seem, in this slight woodcut, to be very commonplace in their treatment. But we have chiefly inserted this superficial account, instead of waiting further for a better one, in justice to the architects who (we understand) are laudably anxious to be acquitted of blame for the very defective interior arrangements which were enforced by the committee. The chancel for example had been properly fitted and the erection of a screen begun: these were removed; and a reading-pew, facing west *only*, was erected, under the architects' protest; and even some of the unappropriated benches were, on principle, furnished with needless doors. The First-Pointed style again was forced on the architects, we understand; and the committee would not permit the font to have canopy or cover.

Moss Side, Chorlton on Medlock, Manchester.—We have received an almost incredible document: a bill announcing that an auctioneer was

to sell at Manchester "An important property erected in the most substantial manner in the Gothic order of architecture, and intended for an Episcopal Chapel, . . . in the township of Moss Side." "The church presents a very attractive object, designed by an eminent architect, . . . an outlay of about £6000 having been employed in its erection. In its present form it is capable of seating about one thousand persons, and by a further enlargement of the side galleries, at no great cost, about one thousand five hundred might be accommodated. A most tempting opportunity is presented for a clergyman to become an incumbent of the church in an exceedingly interesting neighbourhood, where church accommodation is much desired by very numerous and respectable families residing in the locality; indeed a popular minister might rely upon a considerable income from the property, &c." A ground plan and perspective view are appended;—monstrously bad. A parallelogram 97 ft. 7 in. by 46 ft. 8 in.; transepts 15 ft. deep by 36 ft. 2 in. wide, with lobbies, vestries, and a tower in the angles; galleries round three sides; an altar against one end of the parallelogram; before it a font, before that a pulpit, and in front of all a reading-pew:—the style what used to be taken for First-Pointed. Is it possible this thing is only just built? The "eminent architect's" name is not given.

Holy Trinity, Meanwood, near Leeds.—This church is executed from the designs of Mr. Railton. The founders are Mrs. Mary and Miss Elizabeth Beckett. The First-Pointed style has been adopted, and the church consists of nave with south porch, central tower and transepts, chancel with sacristy on the north side. The total length is 110 feet, the extreme width at the transepts, 42 feet. The west elevation has a deep base, and is flanked by square turrets, having shallow buttresses, and, at intervals, small square chamfered recesses, imitating windows. These turrets are finished with a weathered pyramidal capping (of Romanesque design), and metal foliated crosses. Across the gable runs a trifoliated arcade of nine compartments; over this arcade, where the wall sets back with two weatherings, is a rose window of eight divisions, each of which is trifoliated, with trefoils filling up the spandrels, and the whole contained in a circular frame with moulded hood. In the head of the gable is a quatrefoiled *vesica*, painfully acute in form. The coping is flat, moulded on the edge, and terminates with a huge cross. Five bays of windows are allotted to the north side; on the south, the second from the west is occupied by the doorway and porch, which is the only entrance to the church. Between each compartment is a buttress, slightly chamfered at the angles, with five weatherings at the top. Each bay contains two windows, long and sharply pointed lancets, having moulded jambs within and without, and distinct hoods resting on corbels. The transeptal elevation is comprised of low buttresses at the angles, one buttress flush with the face of the gable, that on the return set on the wall some 18 inches from the angle; two single unfoliated lights divided by a shallow buttress carried up without any set-off to a most portentous height, indeed, more than half way up the gable, which is very steep, and surmounted by a monstrous fleur-de-lis. The terminations of the footstones of all the gables are a bad copy of those at

Skelton, being made flat, and thus more nearly resemble huge nail-heads. The chancel is altogether stinted in proportion: with relation to the nave, it is low, as well as short. The east end has three equal trifoliated lights, with moulded jambs, distinct hoods returned at the springing and resting at the extremities on corbels on the outside; within, banded shafts, foliated capitals, moulded arches and labels, all enriched with dog-tooth. Over this window a small trefoil, within a circular frame and hood. This gable has a cross, the fac-simile of that on the west gable, executed (apparently) from the same working drawing; and, if the cross looks large at the west end, where the width is so materially increased by the angular turrets, it may be readily conceived how monstrous it must look upon a much narrower and lower gable. The belfry stage of the tower, (which, as we have before said, is in the centre,) alone rises above the roofs, and is here weathered back considerably. On the west side the ridge of the nave roof cuts into this tabling, which, in order to clear it, is gabled and finished with a carved finial (crop.) The belfry stage has windows of two trifoliated lights, with a pointed quatrefoil in the head under a containing hood. It has shallow buttresses on each face, somewhat removed from the angles, and is surmounted by a moulded cornice, ornamented with grotesque carvings of animals, under which is a trifoliated arcade resting upon corbels. The spire is rather low, and disfigured at the foot, on the north, south, and west sides, by large circular panels intended for clock faces. At the top of the spire is a crop, but no cock or cross. There are pinnacles on the top of the haunches, and a row of spire lights on the cardinal faces. The belfry stage and spire may be considered the best parts of the church. Elsewhere we see the ancient spirit lost, and if the form be preserved it suffers so much from modern treatment, that it is not always easy of recognition. In the detail the most noticeable point is the perpetual recurrence of a particular corbel, which, wherever derived, be it from ancient example, or be it an effusion from Mr. Railton's brain, (to us the more probable case,) is most strongly to be reprobated for its ugly, not to say positively indelicate, form. And this corbel is repeated of different sizes and in various places, within and without, now terminating a hood, now acting as a support to the roof, certainly interchanged with others, but yet in its repulsive form obtruding itself continually upon the attention. To all the roofs there are moulded eave-courses with corbels at intervals. The notch-head corbels, often difficult to manage, are here infelicitous. They grin and mouth in all their fantastic ugliness. Surely it is a great mistake to supply mouths, and tongues lolling out of those mouths, to types already sufficiently hideous, exceeding what are to be found in ancient churches. The south door opens in half, and is hung on the outside of the nave wall. The exterior has ornamental iron hinges and latches. The bands are repeated within, and the intermediate spaces filled with good iron scroll-work. The porch has projection enough to allow half the nave door to open, but if it is to have a door, or gate, as seems to be intended by hooks having been inserted inside the jamb, the one must clearly interfere with the other. We do not remember another in-

stance of a church door opening outwards, and we may be allowed to question what good purpose it serves in this instance. Undoubtedly the door not shutting within a rebate must make the church colder. The porch doorway is shafted, and has a moulded arch and label. The gable above runs to an extravagant height, and has on the top a fleur-de-lys,—a repetition of those on the transept gables, if we are not mistaken. The exterior and interior of the church are entirely of tooled stone. The nave roof is divided into ten bays. The trusses come not only opposite the buttresses, but between the windows, where they have not space to squeeze down between the corbels that terminate the hoods. The trusses have arched braces and collars high up. The braces are brought in at the foot, making a horse-shoe arch, which gives the wall the appearance of falling back. The roof of the chancel is similar in construction to that of the nave, and rests like it upon corbels and has a stone cornice, but not the horse-shoe arch. The other roofs are quite plain without principals. The western arch of the tower has clustered pillars, and a severely pointed, deeply moulded, head. The chancel arch has three shafts. Hanging arches of three orders open into the transepts. The seats are open, uniformly plain and low, with leaning backs. They are furnished with kneeling and book-boards. There is a central passage to the nave, and also to the transepts. The passage in the south transept leads to the Beckett pew, which is placed against the south wall. It is ascended by three steps, carpeted and cushioned, and has, on either side of the opening in the centre, triangular headed bench-ends, moulded and foliated. The seats for adults in the nave are eastward of the south door. Westward are the children's seats, and amongst them stands the organ in a richly carved case. The organ pipes have arabesque work on the outside, painted in colours. Opposite the entrance, and in the middle of the church, the font is placed. It is of Caen stone, octagonal, (each side having a trefoil arch and carved canopy,) with moulded base, and raised a step above the floor. The reading desk—for though there are some stalls, they are not used—stands on the north, the pulpit on the south side, under the tower. Both are irregular octagons, and profusely ornamented with carving; the latter panelled, the former of open frame-work, standing on one step. There are two stalls on each side immediately within the chancel arch. These, the altar-rail, the altar-table and chairs, are of oak. With these exceptions the wood-work is of deal. We cannot but regret that, where so much money was allowed to be expended upon the carving of the other fittings, a better material, even if necessitating a plainer design, was not adopted. The pulpit, as it is, is sadly too large. Why could it not have been of oak, with the introduction of polychrome, of which some good ancient specimens are still extant in the country? We should have been glad to have seen something of the kind revived, and here, where a *carte blanche* appears to have been given to the architect, was an admirable opportunity. We have omitted to say that all the fittings are designed in the First-Pointed style. The Decalogue, &c., are painted in illuminated characters on four tablets of Caen stone, under carved trefoil arches, foliated canopies and spandrels. The tablets are at the east

end against the north and south walls within the altar-rail, and stand on surbase, dado and plinth of the same stone. Joining up to the east wall, they afford a striking contrast of quality of material with the Meanwood stone, of which the church is built. The string under the east window has in the hollow some very large sized foliage. The walls of the sacristy, like the rest of the church, are tooled within. The fireplace is in the north-west angle, and diminutive in the extreme. We may here notice the chimney, which is frightfully ugly, of two flues, with a capping in stone modelled like the common clay chimney-pots, but of course higher and of greater bulk, in order to suit the material. The sacristy is gabled to the east, and has a window of two unfoliated lights, with a quatrefoil in the head. In this window the style has so far advanced that there is a regular monial. There is an outer door on the north side, so low that no man of middle height can enter without stooping. The priest's door on the south side of the chancel is square-headed, with the jamb chamfered and stopped out near the top. Of similar design is the door to the staircase turret, which stands at the south-east angle of the tower. This turret is square, with the angles chamfered, and has a weathered pyramidal capping and plain finial. The top of the finial is below the belfry stage. To sum up, the church presents a strange mixture of ornament and plainness. On the one hand there are the elaborately carved pulpit, reading-desk, and organ case; on the other the plain seats, the windows with hoods and terminations, and the very plain description of doorways to the chancel, sacristy, and staircase turret; the rich canopied arches to the tablets bearing the commandments, &c., brilliantly illuminated with colour, while the windows are of plain quarries with a narrow slip of green glass running round them. The common thin square balusters of the pulpit staircase ill accord with the solidity of the newel, its gabled top and moulded base, with the canopy work and dog-tooth ornament of the body of the pulpit. The amount of the contract was £4300. It is stated that the cost will exceed that sum from the expensive character of the fittings, the greater part of which were executed in London. There is accommodation provided for four hundred adults and children. It is a painful task to find fault with a building in the erection of which the well-intentioned munificence of the lady founders is so eminently conspicuous, but we cannot conclude without expressing our decided conviction that this church is not what might have been expected in the present day. It does not (to our mind) at all realise the idea of a village church.

S. Bartholomew, Lower Cam, Gloucestershire.—To this church, consecrated in 1844, partial references have several times been made in our pages, but no complete description has as yet been given. Its chief merit is one of a very high order, that hardly any modern church which we know exceeds it in point of outline. From many points of view it forms an extremely pleasing feature in one of the finest landscapes in England. And the details, though certainly not equal to the general conception, present several portions of great beauty. The church consists of a nave, south aisle, south porch, and chancel, all with distinct high roofs, and a vestry to the north of the chancel,

which unfortunately is flat-roofed, and greatly mars the beauty of the structure viewed from that point. It is the same inconsistency which we shall have to remark at Upper Cam, only much more striking, as there the vestry may be considered to harmonize with the nave and aisles, while here it is entirely incongruous with the whole structure. But as that side is much less seen than the other, the mistake does not greatly interfere with the general, and least of all, with the distant, effect. The roofs are without parapets, but have a cornice of ball-flowers under the eaves, the church being Middle-Pointed throughout. Over the east gable of the nave is the bell-cot, a beautiful little polygonal spire, most felicitously designed and placed, and adding greatly to the spirit and harmony of the whole structure. It breaks the monotony which is otherwise often found in a church without a tower, and is ready to group well with a western tower, should one ever be added. It should be remembered that in the west of England it is not uncommon to find such a secondary steeple, whether in the form of a side turret, as at Burrington, Somerset, or of a large sancte-bell-cot, as at North Nibley, Gloucestershire, which arrangement finds its fullest development in the well-known church of Wanborough, Wiltshire, where the central turret is no longer supported on the east wall of the nave, but rises direct from the floor of the church. The windows exhibit a great variety of patterns: some are not exactly what we ourselves should have chosen, but this of course is purely a matter of taste. A more reasonable objection might be made to the intermixture of geometrical and flowing forms, but even this is abundantly justified, as far as precedent goes. The windows are well proportioned and arranged, but some of the monials are rather flimsy, and the want of strings below the cill is very conspicuous. The porch has barrel-vaulting with ribs, not a very very pleasing design; the mouldings of the outer doorway are rather too Third-Pointed for the style employed, and the inner has the same strange want of a rear-arch as the mother church. This is the only entrance, except through the vestry. The whole is of ashlar. Within, the church has a great effect of spaciousness, being in fact, like Dursley and Upper Cam, far too broad, and, in one respect, with worse consequences, as the general proportions of the nave rather suggest a hall than a church, an impression which is heightened by the open roof being hardly altogether ecclesiastical in its character. The chancel arch being the full width, renders the want of a screen far more painful than at Upper Cam. There is an arcade of clustered pillars between the nave and aisle; the abaci and bases are heavy and awkward, but the floriated capitals are extremely beautiful. We need hardly say that the seats are all open. The organ occupies the upper floor of the vestry, as at Upper Cam. These two churches cannot fail to be considered together; and they derive an interest of the highest kind from the circumstances of their erection and restoration; both being designed, and, we may almost add, executed, by the vicar of the parish, than whom no one in these days has more completely realised the old character of the priest-architect. No one can fail to rejoice in such instances when they occur, and they are not likely to

occur in sufficient abundance seriously to interfere with the calling of the professional architect. In this case, a remarkably strong constructive genius is united with very considerable powers of design. The outline of Lower Cam is one of the best we know, of the purely picturesque class, and one admirably adapted to the pencil of Mr. Petit. The restoration of Upper Cam of course afforded no opportunity for a display of skill of this kind, but on the other hand, it exhibits a marked improvement both in the choice and in the execution of detail. And few things are more gratifying than a real improvement on what is already good. And though we have freely blamed some points, it will be observed that most of them are points of quite secondary importance. Above all, there has been throughout a spirit of simplicity, straightforwardness, and absence of display or affectation, which merits the highest praise, though, as virtue is sometimes left to be its own reward, it may possibly result in less attention being drawn to what has been done than its real merits deserve.

CHURCH RESTORATIONS.

S. George, Upper Cam, Gloucestershire.—This church is one of mixed style, the Perpendicular Third-Pointed being greatly predominant, and the only feature it presents of any architectural importance being of that period. This is the western tower, which has much to recommend it both on the ground of singularity and beauty. Like several others in the neighbouring counties, it exhibits the Somersetshire type in an undeveloped state, but it derives quite a character of its own from several peculiarities. The whole is of ashlar, and exceedingly good work, though without much ornament, and the little there is not entering largely into the general effect. Thus the pinnacles on the set-offs of the diagonal buttresses, the lower portions of which are most singularly treated, the lower part of all being flat, and changing to the diagonal form in a highly ingenious manner, which, however, can hardly be made intelligible without a drawing—help to make up the outline, but have no character as pinnacles, and do not at all serve to enrich the composition. Similarly the panelling of the battlement, not being pierced, imparts but little enrichment. The belfry-windows are peculiar, being much shorter and broader than in common, and consequently leaving an unusually wide space around them in the belfry-stage. The tracery of the west window is Middle-Pointed, probably retained from an elder building, but the west doorway is a favourable example of the later style, and has the Berkeley arms in one of the spandrels. There is an octagonal turret at the north-east corner, which, like others in the neighbourhood, is combined with, and not substituted for, the buttress at that point. The capping of this turret, as well as the eight pinnacles which originally crowned the tower, has perished. Their loss, of course, produces

an appearance of incompleteness on a near inspection; but we are by no means sure that their absence is not more in harmony with the general character of the tower. Unlike any other steeple we know, this tower looks best in elevation, namely in the direct north prospect, which affords the best view of the staircase-turret. The rest of the ancient portion of the church is of little beauty or value. The nave is too broad, and the pillars have the same strange stilt above the capitals as in the neighbouring church of Dursley, although not carried to the same extent as in that example. The most remarkable feature of the interior is the chancel-arch, which is tall and narrow, rising from short shafts corbelled off, but has on each side of it some pierced panelling, with a square-headed trefoil rear-arch inside the chancel. This is evidently to make the chancel more open to the nave than the arch itself would have allowed, and may be considered as an enlarged and enriched form of the hagioscope. Without there is little to remark, beyond two early windows in the north-aisle of arch tracery with soffit-cusps, introducing the *accidental* perpendicular line, which is not uncommon at that date. The late works comprise the entire rebuilding of the chancel and south aisle, the reconstruction of the clerestory, and the whole arrangements of the interior. The chancel had been rebuilt in a mean manner some time, we believe, in the last century; but this part of the restoration was accomplished before we were acquainted with the church. The present chancel is a well-proportioned structure in the Geometrical Middle-Pointed style with ashlar walls, and a high-pitched roof, without a parapet. In several respects it reminds us of its neighbour of Slymbridge, but the imitation is by no means servile. The east window is of three lights, subarcuated, with a circle (filled with intersecting triangles) in the head; those in the side of two lights, with circles and spherical triangles, but, like the prototypes at Slymbridge, with chamfer-cusps. The lines of the latter, however, exhibit a more decided transition to flowing forms. The monials of the side-windows are placed too much in the centre of the wall, the external jamb having as many as *three* chamfers; this is odd, as the windows at Slymbridge have the opposite fault of being too flush with only *one* chamfer; while the medium of *two*, evidently what the position required, was to be found in the early windows of Cam church itself which have been already mentioned. Attached to the south side of the chancel is a structure, the lower stage of which serves as a vestry, approached from the chancel by a door, and the upper as an organ chamber, opening to it by an arch. This building, which is lighted by a two-light reticulated window, is flat-roofed, with pinnacles and a rich pierced parapet; consequently, though in character with the rest of the church, it is very far from harmonizing with the chancel, the only part with which it is immediately connected. Internally the high-pitched roof of the chancel is open to the apex. The south aisle was being rebuilt when we first saw the church, so that we remember some portions of its predecessor. It was late and poor Third-Pointed, but had some oddities in the way of tracery, imitations of earlier designs, such as we often find in the last days of that style. Its successor is Geometrical Middle-Pointed, but it must

be taken in connection with the clerestory, which will explain some points which otherwise might appear inconsistent. This clerestory was, like the aisle, Third-Pointed, and poor of its sort, with mean square-headed windows. These were in our opinion just good enough to have been left, but hardly to have been, as is the case, replaced in the rebuilt wall. And yet more, as the new clerestory wall is a little higher than the old one, they are now placed rather too low down. The pitch of the roof is of course low, and there is a very beautiful open parapet; but the eastern gable sadly wants a cross, bell-cot, or other finish. It is clear how much the presence of this clerestory necessarily affected the design of the aisle below, making a Third-Pointed or quite late Middle-Pointed arrangement imperative, though the style actually employed is earlier. Being thus far committed, and a parvise being thought desirable, we see nothing to blame in the low-roofed porch with its pierced parapet projecting the whole height of the aisle. The turret leading to the parvise is extremely massive, and of the most striking boldness of effect. The lower story of the porch has a groined roof of stone with richly carved bosses. The side windows are of arch and foil tracery; the west subarcuated with a circle, including a foil pattern, in the head; the east is imitated from those in the south aisle of Gloucester cathedral, but shorn of their ball-flowers, and thereby we think of nearly all their beauty. The external walls of the aisle are of ashlar; strings seem to be wanted under the windows. Internally, the nave roof is of course new; previous to the restoration the church was, if we mistake not, cieleed; the present roof, of stained deal, is a rich specimen of its kind. It is very much to be regretted that the new inner doorway of the porch has no rear-arch. This is the greatest drawback on the whole work, and gives an appearance of poverty to that part which we know not how to express. We are also sorry to see, though we suppose that deference to prejudices, if not to actual legal rights, rendered such a course unavoidable, that the new wall is again "blistered" with the old hideous and fulsome tablets. The monuments throughout the church exhibit some of the most ludicrous inscriptions which can be imagined. As to arrangements, all the pews are gone, save one; one single individual in the whole of a large parish alone asserting his right as a Protestant Englishman to possess his deal box to himself. The said deal box has been thereby duly erected at the east end of the new south aisle, the emblem of a dignity doubtless the more gratifying, because enjoyed without a shadow of rivalry. Its fellows however do still exist, being in a manner converted into trophies of victory, a sort of deal Caryatides, or inanimate Valerians. The open seats have been made out of the pews by the same simple process which enabled Orator Henley to turn boots into shoes in two minutes—just cutting off the tops. Seats however of a richer character are in contemplation, and one or two have been already erected as specimens. The arrangements of the chancel are not completed; at present there are only lateral benches, but stalls are to come. A chancel-screen is still a desideratum, but, owing to the narrowness of the chancel-arch, it may certainly be better dispensed with than in many churches. Would it be possible to design a stone

one, which might be a sort of continuation of the panelling on each side of it? There is a very fine stone screen in the neighbouring church of Berkeley.

All Saints, Brenchley, Kent.—Brenchley church is a most characteristic structure; cruciform, of all styles, except Romanesque, with an extremely broad nave, of First-Pointed, a huge Kentish tower of Middle and Third-Pointed, buttressed massively inside and out, an *internal* rood turret, and various piscinæ. It has just been restored at considerable cost by Mr. J. Clarke, the chancel having been rebuilt, and the transept *re-windowed*, in Middle-Pointed. The architect is one who means so well, that we are sure he will excuse our pressing on him to strive more in future when he restores to preserve the spirit of the building which he undertakes. This, we are sorry to say, he has been rather oblivious of in the structure before us, as will be obvious to any one who compares the old and new Middle-Pointed windows at Brenchley. The tracery which he has introduced is singularly quaint and ungraceful, and two huge angels in the chancel roof are strangely misplaced. The altar stands on a footpace. There are sedilia, and the lower front of the screen is preserved. Unhappily, however, the chancel is seated, and the prayer desk looks westward. The nave is filled with open sittings, which would be improved were the insignificant roses with which they are adorned removed. Polychrome was being replaced in the most eastern bay of the nave roof, (which, as is sometimes found, was boarded, showing that the loft stood under it.) We were sorry to hear that this is to be obliterated by the incumbent's wish. There is a most striking avenue of clipped yews in the churchyard, from which there is a lovely view.

S. Mary, Ellesmere, Salop.—This fine church was re-consecrated on the 11th of October, 1849, after a complete restoration and partial rebuilding. The whole does much credit to Mr. G. G. Scott, the architect. In no case, perhaps, was there greater need of improvement, for the church had fallen into a most deplorable state, with galleries stretching over every part, and a total deficiency of free seats for the poor, to which its present condition, happily promoted through the exertions of the vicar and the munificence of the landowners and parishioners, presents a most striking contrast. The plan is cruciform, with central tower,—the chancel having side chapels,—the transepts not quite uniform. The eastern portions have been effectually repaired and restored, but the nave has been entirely rebuilt on a far more extensive scale than the original one, which was both short and narrow, and latterly without aisles; that in the north which it once possessed having been long destroyed. The new nave has two aisles, equal in breadth and height, with high-pitched roofs and no clerestory, the west end presenting three bold gables, terminated by crosses. The style is a severe Middle-Pointed: the west window of the nave is of four lights, those of the aisles of three; the other windows varying, of two and three lights, and deriving much effect from not being placed too regularly. There is a west door, and a shallow south porch which is entirely of stone. The interior is particularly solemn; the arcades bold and good, with clustered piers, and the dark high-pitched roof of

arched timbers in both nave and aisles, has a fine effect. The whole of the nave and aisles is fitted with uniform open benches with carved ends; the pulpit, which is of stone, is at the north-west angle under the tower: opposite to it is the prayer desk facing north; the lectern is in the centre under the tower. The eastern respond of the original Romanesque arcade has been preserved. The tower rises upon four fine First-Pointed arches, which have been opened and entirely cleared from whitewash. The transepts are assigned for free benches; the chancel we are glad to see enclosed with screens, and not only fitted with stalls, but exclusively devoted to its true purpose, and occupied by the clergy and the choir alone. The old mutilated parclose-screens have been restored, and a new one (not yet completed) thrown across the entrance to the chancel. The pavement of the chancel is of encaustic tiles, increasing in richness as they approach the east, and the reredos is of the same material. The three original sedilia, which are of Third-Pointed work, and a continuation of the south-east window, are restored to their right use. The organ is placed in the south chapel. The south arcade of the chancel is First-Pointed; the northern one is probably Debased, of which style is the north chapel, supposed to be of the age of Queen Mary. The south chapel, the east end of the chancel, and the upper part of the tower, are all Third-Pointed; the south chapel has a fine panelled roof. The north transept has a high gable; the south transept has none, but ranges externally with the aisle. A stair turret has been attached to it, with high pinnacle, the stairs communicating with the tower by an arcade along the transept. The church abounds in stained glass, almost entirely in obituary windows. The western window is by Mr. Warrington; several others by Wailes, including a large one in the south transept in memory of the late vicar, which has considerable merit. Some other windows are filled with stained glass, by Powell; the east window, presented about twenty years ago by Evans of Shrewsbury, is of course very much less successful than the more recent ones. We rejoice to hear that daily prayers are celebrated in this church, and the services conducted in a most satisfactory manner.

S. Gerrans, Cornwall.—Mr. White, of Truro, has effected, what is upon the whole, a creditable restoration, or rather re-building of this church. The plan comprised chancel and nave, south aisle to each, north transept, western tower, and south-western porch:—with a be-pewed interior, accommodating 274 persons. The whole of this, with the exception of the tower, has been rebuilt, and a sacristy has been added, north-east of the chancel; and 376 seats are provided in the same area by a better distribution. The church is now correctly arranged, with returned stalls and screens, and moveable benches throughout, of solid oak, on a tiled floor. The sedilia, which are three graduated seats of oak, are well treated, being framed into the parclose separating the chancel from its south aisle. The work here has been a literal rebuilding, the very stones of the almost Debased piers and arches having been replaced, and the old windows, so far as possible, used again. We can conceive of cases where this course may be the best to be pursued, but we incline to think that the present was an

instance where a wholly new church might have been expected. The architect, however, offers some pleas in justification of the plan he chose to follow. At any rate, we have here an old church—of no great merit, to be sure—exactly re-produced, and fitted up in better style and taste. The floors are all laid in black and red tiles, of Haywood's manufacture, and the windows are glazed with Powell's flowered quarries.

S. Peter, Frocester, Gloucestershire.—The history of this church is curious. It stands at a considerable distance from the village, with only two or three scattered cottages in its neighbourhood; the consequence has been that for a long period it has been completely deserted, and left in a state all but ruinous, while a small and mean chapel in the village has been employed as its substitute. We are uncertain whether this last was built when the old church was deserted, or was of older date; we must confess that we have never seen its interior, and consequently cannot speak as to the only architectural feature which could throw any light upon the question,—the chancel arch. However, to judge from some of its windows, it must have existed at least a century and a half; and, if not actually an elder church disfigured, it was by no means built in contempt of ecclesiastical precedent. It has a distinct and well-proportioned nave and chancel, with high roofs and central bell gable; consequently, though the buttresses are mere props, and every window and doorway of unmitigated ugliness, it may be allowed to pass as a sufficient church. It reminds us a good deal of the meaner sort of churches in some parts of Wales, especially in Cardiganshire. There also, the ancient work being usually without detail, and the modern without gimcrack, it is often by no means easy to distinguish the respective extent of the two. In these circumstances, as it was clear that something more comely ought to exist in the parish than either of the existing churches, a question arose which church should be restored; one, we must allow of considerable difficulty. Taking all the features of the case into consideration, our own feeling would be that the *best possible* course would have been to have* built a new church in the village on the site of the chapel, and to have restored the original distant parish-church to serve as a cemetery-chapel to the churchyard which surrounds it. If both objects could not be accomplished, we would have carried out the first completely, and put a part—say the chancel—of S. Peter's church into such condition of decent repair as might allow of the performance of the funeral service, and have simply preserved the rest from further injury, till an opportunity might arise for the thorough restoration of the whole. The course actually adopted has been quite different; it has been determined, not only to effect a thorough restoration of S. Peter's, but to return to it, notwithstanding its distance both from priest and people, as the ordinary church of the parish. What is to be done with the chapel we cannot say, but those concerned should remember that it is as much a *church* as S. Peter's, however inferior as a *building*, and ought,

* We speak thus, for to have added a tower and aisles to the chapel, and remoulded its chancel with new windows, &c., would have been pretty well equivalent to rebuilding.

as little as it, to be destroyed, desecrated, or unnecessarily disused. It will be seen that we do not at all object to the mere fact of the restoration of S. Peter's church; we only think that it should have been preceded, or better still, accompanied, by another work which we regard as of greater importance. We have now to criticise the manner in which this restoration has been effected.

S. Peter's church was one of those buildings which, without any pretence to architectural splendour, and hardly any to actual beauty, derive a very great charm from mere picturesque effect. Small and plain, without even any individual feature of excellence, it still, from one point at least, presented an outline extremely pleasing to the eye. It consisted of a nave and chancel, high-roofed, a south porch, a north aisle, with a compass roof, prolonged part of the way along the chancel, and a tower, whose singularity of character and position was the only remarkable thing about the church. It was engaged in the aisle, so that a part only of its lower stages projected from its level; of low and heavy proportions itself, it was finished with a low and heavy wooden spire, its natural and appropriate covering. The view from the north-east, which commands this curiously placed tower, with the two roof lines and eastern gables of the chancel and aisle, was, from the simplicity of its architectural forms, combined with the felicitous variety of its grouping, one of the most striking that we have ever seen on so small a scale. From the south the appearance was much less satisfactory; the length of the chancel and nave was too unbroken, and here the common disadvantages of a side tower, carried off on the other side by a picturesque and unique outline, did not fail to present themselves.

Now we must confess that, familiar as we were with the exterior of this church, we had never seen its interior while it remained in its pristine state. With a mass of other work on our hands, and thinking it might be done at any time, we had not so much as taken a note or drawing of the outside, and one ineffectual attempt to trace the habitat of the key satisfied our conscience in postponing a second till an expected interval of more leisure. Consequently we can say nothing as to the original arcade, nor, what is of more consequence, as to the manner in which the tower was introduced into the aisle. And, even as to the exterior, we do not profess to carry every stone of the old steeple in our memory with the same accuracy as if we had committed its likeness to paper. Our alarm, and to a certain extent, our shame, may be imagined, when we were suddenly informed that the destruction of the church was actually commenced. The architect employed was Mr. Niblett, who has acquired a considerable local reputation, but whose late much questioned performances at Thornbury in the neighbourhood had not impressed us with any great confidence in his skill or judgment. We were informed that the church was in other respects to be simply renovated without alteration, but that the place of the tower was to be somewhat altered, so as to be completely external to the aisle, and that a stone spire was to be substituted for the old wooden roof. All this we regarded as bad news; the church was of that class which derived its sole excellence from felicitous, and, as it were,

fortuitous, combinations of outline, and in which consequently innovation is far more dangerous than in buildings of greater pretensions and more regular architectural design. Moreover, we considered the low timber spire as singularly appropriate to the proportions of the tower, and the character of the whole building; we argued that a stone spire of the same proportions would be simply ugly in itself, while one of greater elevation or more ornate character would be simply out of place. We thought also that the change in position of the tower would destroy the familiar and excellent outline of the whole, and substitute the generally unsightly, and, unusual as it is, still thoroughly commonplace, appearance of a tower-porch. The work is now nearly completed, and our *a priori* expectations are in every respect confirmed by an inspection of the actual building; besides which, we have to record a good stock of bad and fantastic detail, which we could not calculate on beforehand.

The work that has been effected is a strange mixture of religious preservation of actual ancient remains, with sovereign contempt for the precedents and principles suggested by them to the modern artist. The *mason* has diligently and carefully worked up again the original portions of the nave and chancel, while the *architect* has immortalized his own lack of skill and genius by the conversion of a very pleasing tower into a very unpleasing one. The exterior of the whole church, except the tower, has been very carefully restored; it has been nearly entirely rebuilt, but the old windows, &c., chiefly Third-Pointed, have been used up again with such praiseworthy accuracy, that through the whole south side of the church there is nothing beyond the unavoidable air of freshness to show that any change has taken place. This of course so far is just as it should be; this is the only kind of restoration which a church of the type of Frocester allows. Of the interior, not having seen it in its old state, we cannot speak with the same confidence; the arcade, is, we believe, actually new, whether literally copied from the old we cannot say, but at all events the capitals and bases are utterly poor and characterless. But, as we have seen old ones quite as bad, this may be the fault of the original architect. When we last saw the inside, the work had not proceeded so far as for any fittings to be introduced, and the open roof even was not sufficiently advanced for us fairly to judge of its effect.

But the unfortunate tower at once destroys any slight satisfaction which may be derived from the rest of the church. All the ancient character has utterly departed from it; the proportions indeed remain the same, but the spirit and effect of the whole thing is altogether changed. And this, not merely because it is new; the other part of the church is equally new, yet thoroughly retains its old character. As we before said, we have no note or drawing to refer to, so we are not quite certain whether the belfry-stage of the old tower was recessed or not; but certainly, if it was, the fact of its being so was not so strongly forced upon the eye as it is at present,* and we are equally sure that

* This is just the sort of change in effect which some almost imperceptible alteration might produce. A slight difference in the slope of the set-off, without changing the width an inch, might be enough to ruin everything.

the change is not for its advantage. And it is clear that the change of position altogether alters the whole character of the steeple; before, while half imbedded in the aisle, it was part of the church; now, standing free, its unbuttressed mass receives an independence for which it is unsuited. Nor is any improvement effected by a strange innovation of the architect's. The tower, though First-Pointed, had the remarkable, though far from unique phenomenon of transomed belfry windows,—two trefoil lights, divided by a monial. Here was a peculiarity to be reproduced in any new work; so apparently thought the architect; so think we also, if any new work afforded any appropriate place; but Mr. Niblett's view appears not to have been troubled with any of those small Aristotelianisms of *ποῦ*, *πῶς*, and *ποτέ*. Of all odd things, a vestry has been made in the lower stage of the tower, and the vestry wanted windows; therefore Mr. Niblett, forgetting that a belfry-window is unglazed, while a vestry-window is glazed; and that a glazed window, unless very large, cannot require a transom, has treated us to trefoiled lancets, with a transom across them: the most ludicrous vagary we have seen for a good while. We very well remember those in Oxford Chapter-house; but these last may perhaps have been constructively necessary, and at all events they are a great deal too ugly to be imitated. The tower is also treated to a new doorway, with a roll-and-fillet moulding of gigantic size. But now for "the roof and crown of things," the grand ornament, the stone spire. This is a heavy broach, very heavy, with the most attenuated of spire-lights, their pediments approaching very nearly to an angle of zero. They have rudimental tracery, but a divorce has taken place between the lights and the figure in the head, which has taken flight upwards, like the well-known "*Græculus esuriens*." Finally, the spire is neither allowed to drip, nor yet to rest on a natural support of corbel-table, but is supported by an enormous cavetto, such as one sees under a parapet. Did Mr. Niblett think that a stone spire stood to a wooden one in the same proportion that a battlement does to a dripping roof? At all events, we never saw greater ugliness of general effect produced by a smaller matter of detail. We should recommend a journey into Northamptonshire to Mr. Niblett before he builds his next spire, only recommending him to study Warmington on one hand, and Rushden on the other, and to shut his eyes to Kingscliffe and Denford, as by a judicious combination of their defects, something might be produced approaching in an infinitesimal degree to the ugliness of his present production.

Ely Cathedral.—The apsidal chapel of S. Catherine, projecting from the south-west transept, has been rebuilt from existing remains, and the polychrome of the roof of the great south transept is restored, which is to be followed by that of the walls, of which many indications remain. M. Alfred Gérente completes the windows, for which his lamented brother had received orders.

S. Patrick's Cathedral.—The south side of the nave of this cathedral, is absolutely falling down, which will necessitate its being rebuilt. We can hardly be sorry at an event which has necessitated the commencement of its restoration. Mr. Carpenter has advised its being rebuilt with all the ornaments left in block.

S. Tallan, Talland, Cornwall.—Some mural paintings have recently been discovered in this church by some workmen who were engaged in repairing the walls. (1.) The first is a representation of the Crucifixion: the colours are remarkably brilliant; beneath are a group of weeping females and some soldiers. (2.) In the next is represented a figure, wearing a cloak which reaches a little below the knees, standing beside three wells, and drawing water from the middle one; another figure is seen departing from the well, and bearing upon his back a leathern vessel slung upon a spear. (3.) In the next is represented a ship under full sail, with four masts fitted with square-sails, &c. Six brightly painted streaks are carried along her side, bearing crosses. A square green flag, bearing S. Andrew's cross in red, hangs from the top of each mast. (4.) This very curious design comprises detached limbs of the human body. Amongst them a hand is placed with the two fore-fingers pointing to the picture of the Crucifixion. Over these paintings a coat of plaister had been placed, and on it a second set painted, the subjects of which are as follows: a most horrible picture of Satan; a limb of some frightful reptile, at Satan's feet; a nun, resting her elbows on the back of an ugly dwarf; and a prison with two windows and a small door. The windows are represented as secured by bars crossing each other, and the door by large iron bolts. The original paintings are considered to be coeval with the church, as the plaister on which they are delineated appears to be the first with which the walls were covered.

NOTICES AND ANSWERS TO CORRESPONDENTS.

THE article on stained glass in our last number has elicited, as might have been expected, several communications from different quarters. First of all Mr. Warrington addressed to us a letter, which seemed in justice to claim publication at our hands, but which, having privately obtained Mr. Warrington's full and courteous consent to this course, we do not propose to insert in full.

We shall, however, give the substance of the principal counter-statements made by Mr. Warrington: and first we observe, that he explains his placing in Winchester two saints in one niche by saying that the church is dedicated in honour of S. Clement and S. Thomas conjointly. Mr. Warrington also states, that his design for the House of Lords was not "rejected," though it was not adopted; there being a *tertium quid*, viz., the being accepted as a guide to the Fine Arts Commission, in the ultimate selection of the artist to be employed.

Mr. Warrington further mentions that it is no fault of his that he has never been able to draw and copy accurately the glass at Canterbury, inasmuch as the authorities of that cathedral had refused him permission to use his pencil within their walls. We need not assure Mr. Warrington that we knew nothing whatever of this. The dignitaries of that cathedral are (we know) very—we are inclined to think

far too—particular on this head. On a former visit of his to England, they similarly excluded M. G rente, to his great and just indignation : and it was only in consequence of its being in question that he was to work for that church, that he obtained the permission this year. We cannot, in any degree, sympathize with the feeling that would make cathedrals private property.

The inverted Ω on which we commented is due, we find, to a mistake of the lithographer ; but, nevertheless, Mr. Warrington professes to have ancient precedents for this very blunder.

Finally, Mr. Warrington denies that the sentence which we put between inverted commas : — “ Church windows executed in the various styles by W. W., ” — is to be found in his work. We need scarcely say that, as (we hope) our readers generally will have perceived, this sentence was not intended by us as a quotation, but as a *pr cis*—in plain language—of the spirit with which we conceived the work and its illustrations to have been published.

The note at p. 89 was not meant to “ insinuate ” anything in the world, but merely to state facts as far as we knew them. We decline to enter into any personal controversies to which we may, though most unknowingly, have seemed to make allusions.

More than one correspondent has protested against the argument which would confine the use of canopies in stained glass to single figures. We think they have partly misunderstood us. We were fully aware of numerous ancient precedents for groups and scenes under canopies ; but it was our aim, by tracing back the canopy to its origin and primary idea, to convict even ancient precedents in this respect of a mistake in principle. We may be wrong in this : but we should like to see the question fairly debated, and canopied groups defended by sound arguments from our criticism. The whole drift of our paper was to discover and point out *true principles* for modern glass painting ; and we believe that we have started a difficulty as to the common use of canopies which argument alone, and not merely a reference to ancient practice, can get rid of ; and which, unless some more powerful principle on the other side is brought into antagonism with it, will gain force, the more it is considered, among thoughtful minds.

To conclude our references to our last Chapter on stained glass, we are glad to be able to say, that the glass in the House of Lords, which we attributed to Mr. Hardman, was not his manufacture, but the work of Messrs. Ballantyne and Allen, of Edinburgh.

To the Editor of the Ecclesiologist.

SIR,—Just now, when our churches are beginning to recover from the dire effects of the plaister and whitewash of a bygone time, the following brief narrative will appear almost incredible :—

A village church in the south of Essex had become much dilapidated, though not more so in appearance perhaps, than many other churches in the district. Not long since, however, a portion of the tower fell in, and the unsound state of the whole fabric necessitated

either a most extensive repair or total rebuilding; the latter was eventually decided on. As the Dean and Chapter of S. Paul's are the patrons, the expense of the chancel falls upon that body, and accordingly, a certain Archdeacon was appointed to negotiate matters on behalf of the Dean and Chapter. Upon receiving the estimate of the expense of the chancel, he made the following strange reply: That whilst he would advance the required sum, he would advise the parish not to build a chancel, but to apply a portion of the money to the erection of a niche or recess (a mere closet, in fact, though called by courtesy, "a small chancel,") for the "Communion Table," and to devote the remainder of the sum to some other purpose, such as schools, &c.

You will be glad to learn that the parish, through the churchwarden, replied, "that they had too much respect for the church of their forefathers to think of turning it into a conventicle;" and decided upon adhering to their architect's plan, which was framed upon the dimensions of the old church.

It is hard, difficult, as well as uncharitable, to conceive any unworthy motive that could prompt such advice as the Archdeacon's, unless it be that he wished to save the Dean and Chapter the expense of repairs some fifty or sixty years hence; we will, therefore, give him credit for being zealous in the cause of education, and wishing to see schools erected; but I would ask, should the mutilation of one of the most important parts of a sacred edifice, for any purpose whatever, be the advice of one who, acting for a Cathedral body, certainly ought to have the highest sense of propriety in Church Architecture?

You are aware that before the dissolution of monasteries many parishes in the south of Essex belonged to Barking Abbey; some of them then passed into the hands of the Dean and Chapter of S. Paul's; the parish I have alluded to was one. What would they say who sleep under the cross-inscribed stones in that old church, if they could rise and see the laxity of their successors?

I am, Sir, your obedient servant,

B.

A correspondent from Manchester has sent us a handbill, which introduces us to a new kind of trade:—a retail sacrilege. We extract some of the long list of "fancy articles" on sale: and call attention to the absurd and scandalous attestation at the end:—

"B. Mitchell, Manchester and York, Manufacturer of a variety of fancy articles from the oak and bell metal of York Minster, burnt May 20th, 1840. B. Mitchell begs respectfully to inform the gentry and inhabitants generally of Manchester and its vicinity, that he has taken a shop for a few weeks, where he has an elegant and various assortment of fancy articles, manufactured from the oak and bell metal of York Minster, saved from the great fire of May 20, 1840. Among the articles are the following:—alms dishes for the altar, candlesticks for ditto, watch stands, ring ditto, taper ditto, ladies' work boxes, thimble cases, boa rings, candlesticks for bed rooms, snuff boxes, tobacco canisters, segar boxes, crucifixes, crosses, Bonaparte, trowels, bells,

tea caddies in great variety, toilets, Lord John Russell, Dean of York, Lord Brougham. N.B.—Any article made to order. B. M. begs to call attention to the following copy of a certificate, the original of which may be seen at the shop in Old Millgate, as above :—

“ ‘ We, the undersigned, hereby certify that the fancy articles offered for sale by Mr. Barnabas Mitchell, No. ———, York, are to the best of our belief manufactured from the oak and bell metal of York Minster, burnt 20th May, 1840.’

WILLIAM COCKBURN, *Dean of York.*

CHARLES HAWKINS, *Can. Res.*

EDWARD J. RAINES, *Minor Canon.*

A. W. DORSET FELLOWES, *Minor Canon.*’ ”

In our number for August Chelmerton church was stated to be in *Devonshire*. It is in *Derbyshire*. The church is also curious for its low stone screen already described in our pages, and likewise for standing higher above the level of the sea than any other in England.

We may perhaps be able to make use of the new church sent us by J. C. J., a new correspondent, whom we very warmly welcome. Will he kindly—and all our other correspondents as well—remember in all his future communications to write as legibly and as much without abbreviations as possible, and (which is even more important,) on one side only of his paper?

In reply to F. H. D., we say that the objection to representing mere personifications of Faith, Hope and Charity, in ecclesiastical ornament, is that it is more Christian to commemorate saints distinguished for those virtues than the abstract virtues themselves. There is something of Pagan feeling in being content with the personification, and almost deification, of an attribute.

A correspondent has sent a very diverting account of the new church of S. Mark, Kemp Town, Brighton, from a local paper. We need only extract one sentence: “ whilst the peculiarity of the gothic is preserved, the snugness and comfort of the modern chapel are retained.”

In the church of Lapley, near Brewood, in Staffordshire, a correspondent has found the following legend in one of the bells—very remarkable for so late a date. ✠ SAINTTA PETRA ORA PRO NOBIS, 1620 or 1629. Is he sure he has not mistaken the second figure, and taken a 5 for a 6?

✠ *Catholicus* begs us to resume a monthly issue, and to enlarge more on ritual and music. We are sensible that we ought to do the latter: the former cannot but depend on an increased sale.

M. Didron informs us in the *Annales Archéologiques*, for October, that the French government had it in contemplation, for the future, to execute all the painted glass which it awarded to churches in the manufactory of Levres, which has hitherto been notorious for the vileness in taste and colouring of its productions. He is justly indignant at this proposal. Of course, when he wrote, M. Lacrosse had the *portefeuille* of public works. It remains to be seen whether M. Biéau will follow the same policy.

Mr. G. E. Street has written to the Exeter Architectural Society, to defend himself from the charge of neglecting the laws of symbolism, which he thinks the report of that society (to be found in our present number) brings against him. The pith of this reply is—1. That S. Cuthbert's church, Cornwall, is not designedly (but only accidentally, so to say) cruciform; the transepts being only chantry-chapels of diverse styles and dates, and very few churches in that county being cruciform. 2. That the sacristy should be considered as the priest's chantry, and therefore as sacred as any other chantry in the church:—(which we cannot fully go with). And 3, that as, perhaps, no example of a sacristy proper remains in Cornwall, it is probable that in ancient times part of the interior of churches was used for this purpose, as he proposed to do at S. Cuthbert's.

We thank an Oxford correspondent for the account of the *fracas* in the parish church at Cheltenham, when the churchwarden burst open, during service, the locked door of a pew. But all our readers must have seen the paragraph, which went the round of the papers. It is remarkable that since our last number—when we mentioned how we had anticipated, by some years, the new popular movement against intramural interment—the pew question has been denounced at a great political meeting in the North, and the scene at Cheltenham has been commented upon by *Punch*.

The same correspondent sends us a careful church-scheme of S. Peter, Pimperne, Dorset. In the south-west buttress of the tower, at the height of five feet from the ground, is a niche, 2 ft. 2½ inches high, 10 inches broad, and 7 inches deep. We cannot tell its use. It appears that this church possesses no sacramental plate whatever, except a chalice presented by the present curate! Is this possible? It is in the diocese of Salisbury, and the case demands immediate investigation. We shall welcome any contributions from our correspondent.

Mr. G. G. Place has traced out the whole plan of the priory-church of Thurgarton, near Nottingham. It is three hundred feet long, and had three towers. When it was cut down into a parish-church, all was destroyed except one tower and the three westernmost bays of the nave. The west elevation, in First-Pointed, with its three doors, remains, and is said to be magnificent. No drawing of it is known to exist.

F. C. H. has written us a letter, advocating our nomenclature of the styles, which we need scarcely insert in our own pages, since it does little more than recapitulate, though ably, our own arguments. It would be a valuable defence of our system in any hostile quarter. Our correspondent should refer to Volume V. (Vol. II. of New Series) of the *Ecclésiologist*.

We cannot insert the accounts of new churches given by the provincial newspapers, though we are glad to receive them for our own information as to where to look for subjects of criticism.

A correspondent assures us, that in the lately-restored church of S. Laurence, Waltham, Berks, the altar contains a chest, and the piscina is employed to hold a clothes-brush.

The curious monumental effigies in Elford church are about to be engraved and described by Mr. Richardson, who has lately restored them, in a shape uniform with "The Monumental Effigies of the Temple church," a former work of his, with which many of our readers are acquainted.

"*The Houses of God, as they were, as they are, and as they ought to be,*" (Rivingtons,) is a sermon preached at the dedication feast of S. Giles, Packwood, Warwickshire, by the Rev. A. J. Dayman. It is surely of exceeding and most unusual length; but it travels over a wide field, and picks up something of nearly all that could be said on the subject, and is by no means destitute of force or fervour.

P. P. C. is an accomplished ecclesiologist. We have received his report, and hope to reckon him as a frequent contributor.

We wish to notice very favourably Mr. J. H. Sperling's (one of our own members) "Church Walks in Middlesex; being an Ecclesiologist's guide to that County," (Masters); and also the parts for Berkshire and Bucks, of the "Ecclesiastical and Architectural Topography of England." (Parker.) Two parts also of a well-conceived and executed work on "Christian Monuments in England and Wales," (Bell.) by the well-known antiquary, the Rev. C. Boutell, have appeared. The whole of these works deserve, and will receive, we hope, when we can find time, a more particular examination.

Parts I. and II. of "A Rudimentary Dictionary of Terms used in Civil and Naval Architecture, Building, Ecclesiastical and Early Art, Civil and Mechanical Engineering, Fine Arts, Music, and Surveying," (Weale,) by Mr. John Weale, seem to contain a great deal of useful information. We fear this scheme aims at too much; at any rate, the *ecclesiological* department of art and architecture is but inadequately represented.

MR. HINGSTON, of Truro, has published a view of the well-known tower of S. Probus, Cornwall, printed by the anastatic press. The tower is famous for having fair Middle-Pointed detail, although built as late as the middle of the sixteenth century. We cannot, however, go with Mr. Hingston, when he calls it "without doubt the finest specimen of ecclesiastical architecture remaining in Cornwall." What does he say to Lostwithiel? This sketch, though unscientific, and therefore of no architectural value, is an useful memorandum.

In our memoir of M. G rente, in our last number, we stated, by mistake, that the collection (the Gagn res one) of drawings of the Royal Tombs of France was in the Doucean Collection in the Bodleian. It is really in Gough's.

G. J. K.—The communication was received just as we were going to press.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXVI.—FEBRUARY, 1850.

(NEW SERIES, NO. XL.)

LIST OF PRINTED SERVICE BOOKS OF ENGLISH USES.

THE following list must not be taken as a complete catalogue either of the printed ritual books of the English uses, or of all that are extant of each class. It is nothing but a first attempt, compiled mainly from the different catalogues with the kind assistance of a few gentlemen to whom the design of forming it had been made known. It was considered that an incomplete and inaccurate list would be better than nothing, and if this attempt should induce any one to undertake the task of preparing a more perfect and complete one, the object of the compiler will be gained. In this many and great imperfections will be found; indeed, with the exception of the majority of the Missals, hardly any attempt has been made to correct the materials of which it is compiled.

Where several names occur of the printers and publishers of the books in the title pages and colophons, it would seem that no uniform system has been adopted by those who have prepared the catalogues. Sometimes the name of the publisher is given, sometimes that of the printer; and occasionally there is additional confusion when the same person has two names: it is likely therefore, that many of the editions which in this list seem to be different, will turn out to be the same. It may be mentioned, however, that among the Marian editions of the Manual, at least four varieties appear of what would at first sight seem to be the same book; two copies in particular appear to have been reprinted page for page from some older edition, but the arrangement

of the contents of each page differs considerably. There are also at least four Processionals printed at London in 1555. It is probable that inaccuracies in the catalogues may also affect the Hymnals, some of those noted as Hymnals containing also the *Sequentiæ*. A similar cause of error may apply also to the Ordinal, and to the *Horæ* and *Prymers*.

In some cases the date of the colophon and that of the title page vary by a year, and when one or other of them is deficient in different copies, a new source of ambiguity occurs. The size of the books is also very differently described in the catalogues. The smaller Missal of 1494 has been described as 4to., small 8vo., and 12mo. These various causes of inaccuracy and uncertainty made it seem best to print simply the descriptions that came to hand, without attempting to improve the appearance of the list by ranking those that might probably turn out to be the same edition under one head:—this has been done only when there seemed no doubt on the subject. It must not be supposed that all the libraries mentioned in the last column have been exhausted. In many the search was unavoidably very hastily made, and at least in the more important of those which the compiler has gone through himself, he is satisfied that the search might with advantage be made over again. Any corrections and additions will be thankfully received by the Editor.

It may be well to add, that a complete catalogue *raisonnée* of all books of this nature, whether printed or MS., ought to be made, comprising, as to the MSS., a careful abstract of the contents of each, with a notice of the probable age, and of anything that might help to fix the place where it was written or was intended to be used; and as to the printed books, not merely a list such as this, but a book, containing an enlargement of the sketch given in Gough's *Topography*, vol. ii. pp. 319—361, and 425—427, supplying the title and colophon, foliation, number of lines in a page, and measure of the letterpress in each column, along with any peculiarities of the woodcuts or other ornaments, and the nature of the type of each book, and including, besides, an account of the origin and history of the Anglican uses.

Any information on these heads with which the compiler may be favoured shall be carefully preserved, with a view of turning it to a good account at a future time.

ANTIPHONER. SARUM.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1519	fol.	P. H. Vol. I.	Paris	Hopyl, imp. Byrkman	S. Cuthbert's Coll. Ushaw.

BREVIAIRES. ABERDEEN.

1509	s.8o.	P.H.	Edinb.	Walter Chapman	{ Advocate's Library, Edinburgh. L. Strathmore. Univ. Lib. Edinburgh. King's Coll., Aberdeen.
1510		P.E.			
..		..			
..	
..	

BREVIAIRES. ABINGDON.

1528	4to.	{ 2a para. P.E. }	{ Abing don. }	{ Johannes Scholaris }	Emmanuel College.
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BREVIAIRES. HEREFORD.

1505	12m.	P. E.	Rouen	Haghe	Bodleian, Gough 69.
..	C. Eyston, Esq.
..	..	..	..	.....	Chapter Lib. Worcester.

BREVIAIRES. SARUM.

1483	8vo.	2 vols.	Venice	R. de Noviomago	National Library, Paris ; formerly MacCarthy.
1494	3 Id. Feb.	8vo.	2 vols.	Paris P. Levet	{ Univ. L. Trinity College, Dublin. Vel.
1495					
1499					
1500	4to.		Venice	Hertzog	Bodleian, Gough 43.
1507	12m.	P. H.	Louvain	T. Martin	Described by Hain.
1509	4to.	P. E.	London	Alostensis	{ Lord Spencer. Described by Hain.
1509	4to.	P. E.	London	Pynson	
1509	4to.	P. E.	London	W. de Worde	
1510	8vo.	P. E.	Paris	W. de Worde	Bodleian, Gough 73.
1514	12m.	P. E.	Paris	W. de Worde	Bodleian, Gough 155.
1514	4to.	P. E.	Paris	W. de Worde	Bodleian, Gough 161.
1515	4to.	P. E.	Paris	W. de Worde	S. John's Coll. Cambridge.
1515	12m.	P. E.	Paris	W. de Worde	British Museum.
1516	fol.	P. E.	Paris	W. de Worde	Bodleian, Gough 9.
1516	fol.	P. E.	Paris	W. de Worde	Rev. J. Horner. Impf.
1519	4to.	P. H.	Paris	W. de Worde	S. Marie's Coll. Oscott.
1519	4to.	P. H.	Paris	W. de Worde	Cains College.
1519	4to.	P. H.	Paris	W. de Worde	Bodleian, Douce.
1519	4to.	P. H.	Paris	W. de Worde	U. L. Trin. Coll. Dublin.
1519	4to.	P. H.	Paris	W. de Worde	Bodleian, Douce.
1519	4to.	P. H.	Paris	W. de Worde	Rev. Dr. Rock.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1519		{ P. E. Vol. I. }	Paris	Regnault and Byrkman	Chapter Lib. Worcester.
1526		P. H.	Antwp.	F. Byrkman	Chapter Lib. Worcester.
1528	8vo.	P. E.	Paris	Regnault. May 18	Rev. W. Maskell.
1528	4to.	P. E.	Paris	Regnault	Bodleian, Gough 150.
1528	8vo.				British Museum.
1528	8vo.	2 vols.	Paris		Brit. Museum. Maskell.
1528	12m.	P. H.	Paris?	Iehan Petit	Rev. W. Blew.
1530	12m.		Paris	Vid. Kerver	Bodleian, Gough 56. Imp.
1530	12m.				Bodleian, Gough 16. Imp.
1531	fol.		Paris	Chevallon	Brit. Museum. Maskell.
1531	fol.		Paris	Chevallon and Regnault	Univ. Lib. Cambridge.
1531	..		..	.....	S. John's Coll. Cambridge.
1531	fol.		Paris	Chevallon	Exeter College.
1533	4to.	2 vols.	Paris	Regnault	British Mus. Maskell.
1533	12m.	P. H.	Paris	Regnault	— Evans, Esq.
1533	8vo.		Paris		Thoresby, Ducatus Leodien- ensis. P. 546
1533	{ sma. 12m.	{ P.H.	Paris	Regnault	Canterbury Cathedral.
1535	4to.	P. E.	Paris	Regnault	De. and Chap. of Winds.*
..	..	..	..	.....	Sir Hugh Hoare, Bart.*
..	..	..	..	.....	Rev. J. Horner.*
..	..	..	..	.....	Rev. Dr. Rock.
1535	4to.	2 vols.	Paris	Regnault	Brit. Museum. Maskell.†
1535	fol.	P. H.	Paris	Regnault	Brit. Museum. Maskell.
1535	4to.	2 vols.	Paris	Regnault	Bodleian, Gough 192, 193.
..	..	..	..	.....	Rev. Joseph Mendham
..	..	P. E.	..	.....	Chapter Library, York.
..	..	..	..	.....	The Marquis of Bath.
..	..	..	..	.....	Rev. W. Maskell.
1541	16m.	2 vols.	London	E. Whytchurch	Brit. Mus. King's Lib.
1541		P. H.			New College.
1541	12m.	P. E.	London	Whytchurch	Bodleian, Gough 38.
..	..	..	..	.....	Queen's Coll. Cambridge.
..	..	..	..	.....	Sion College.
..	..	..	..	.....	New College.
1544	12m.	P. H.	London	Grafton and Whytchurch	Rev. J. Mendham.
1544	s. 8o.	P. E.	London	R. Grafton	W. Kerslake, Bristol. Imp.
1544	12m.	2 vols.	London	Grafton and Whitchurch	Brit. Museum. Maskell.
..	..	..	..	.....	Bodleian, Gough 58.
1551					Queen's Coll. Oxon.
1554	4to.		London		Univ. Lib. Cambridge.
1554	8vo.		Paris		Bodleian, Douce.
..	..	..	..	.....	S. John's Coll. Cambridge.
1554	s. 4o.	P. H.	Paris	Vid. Regnault	S. Marie's Coll. Oscott.
1554	8vo.	P. H.		Vid. Regnault	A. J. B. Hope, Esq.
1554	4to.	2 vols.	London		Brit. Museum. Maskell.
1554	{ 8vo.	2 vols.	Paris		Bodleian, Douce.
1555	..	..	..	.....	Rev. Joseph Mendham.
1555	12m.	2 vols.	Paris	Regnault	Brit. Museum. Maskell.
1555		P. E.		Regnault	Bamborough Castle.

* These three books have in the title page, London, 1555, but in the colophon, 1535, Paris, Regnault.

† Both volumes have title pages with the date 1555, place London; they have the same type, and appear to be similar. I have therefore marked them both according to the colophon of the P.E.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1555	12m.	2 vols.	Paris	Vid. Regnault	Bodleian, Gough 63, 64.
..	..	P. H.	..	.....	S. Edmund's Coll. Herts.
1555	4to.	2 vols.	London	Kyngston and Sutton	Bodleian, Gough 171, 172.
..	..	..	..	.....	C. Eyston, Esq.
..	..	..	..	.....	Bodleian, Douce.
1555	4to.	P. H.	London	Grafton	Bodleian, Gough 157.
1555	4to.	..	London	..	Univ. Lib. Cambridge.
1556	..	P. E.	London	..	Exeter College.
1555	8vo.	..	Paris	..	Univ. Lib. Cambridge.
1555	8vo.	..	Lyons	..	Bodleian, Douce.
1555	12m.	P. H.	Paris	..	Sir Hugh Hoare, Bart.
1555	4to.	P. E.	London	..	Queen's Coll. Cambridge.
1555	..	P. H.	..	..	Lord Spencer.
1555	..	P. E.	..	(J. Kyngston ?)	S. Cuthbert's Col. Ushaw.
1555	4to.	2 vols.	London	..	S. John's Col. Cambridge.
1555	4to.	..	..	..	S. John's Col. Cambridge.
1556	8vo.	P. E.	Paris	..	(Apparently complete.)
1556	12m.	P. H.	Paris	..	Emmanuel College.
1556	4to.	..	London	..	Caius College. *A. n. 32.
1556	4to.	2 vols.	London	Kyngston and Sutton	Sir Hugh Hoare, Bart.
1556	4to.	P. H.	London	Kyngston and Sutton	Bodleian, Gough 184, 185.
..	..	..	..	.....	Bodleian.
..	..	..	..	.....	De. & Ch. of Salis. Mar. 7.
1556	4to.	P. E.	..	.....	Bamb. Castle Li. N'umb.
1556	4to.	P. H.	Paris	Merlin	Rev. W. Blew.
..	..	..	..	.....	Bodleian, Gough 197.
..	..	..	..	.....	Sion College.
1556	4to.	P. E.	Paris	Merlin	Bodleian.
..	..	..	..	.....	C. Eyston, Esq.
1556	12m.	P. H.	Paris	Merlin	The Duke of Norfolk.
..	..	..	..	.....	Lib. of Dean & Ch. of West.
1556	4to.	..	Paris	..	S. John's Col. Cambridge.
1556	4to.	..	Paris	..	British Museum. Impl.
1556	fol.	..	Paris	..	Magdalen Coll. Oxon.
1556	8vo.	..	Rouen	..	Univ. Lib. Cambridge.
1556	12m.	P. E.	..	..	Bodleian, Douce.
..	8vo.	P. E.	..	..	Caius College. *A. m. 34.
1556	8vo.	..	Paris	Merlin	Rev. Joseph Mendham.
1556	8vo.	P. H.	Paris	Le Blanc	Bodleian, Gough 76.
1556	16m.	2 vols.	Rouen	Valentin	Bodleian.
..	..	P. H.	..	.....	F. H. Dickinson, Esq.
1556 ?	16m.	P. E.	Rouen	Valentin	U. L. Trin. Coll. Dublin.
1556	8vo.	P. H.	Paris	Le Blanc, pro Merlin	U. L. Trin. Co. Dub. Imp.
1556	12m.	P. E.	Rouen	Valentin	S. Cuthbert's Col. Ushaw.
1556	4to.	2 vols.	London	Kyngston and Sutton	Canterbury Cathedral.
1557	8vo.	P. E.	Paris	Le Blanc	Stonyhurst College.
1557	12m.	..	Paris	..	Bodleian, Douce.
1557	12m.	P. E.	Paris	Merlin, typis Le Blanc	Caius College.
..	..	..	..	.....	— Evans, Esq.
..	..	..	..	.....	Pembroke Coll. Camb.
n. d.	4to.	..	..	Pyenson	S. Edmund's Coll. Herts.
n. d.	12m.	2 vols.	Rouen	M. Morin	Lord Spencer. Vel.
n. d.	4to.	P. E.	s. l.	..	Bod., Gough. 67-68. Vel.
..	4to.	..	..	..	Bodleian, Gough 199.
..	12m.	P. E.	..	..	Rev. W. Maakell. Very im.
..	fol.	P. H.	..	..	— Sherbrooke, Esq. Early
..	12m.	P. E.	..	..	British Museum.
..	..	..	..	..	Rev. W. Blew. Imp.

List of Service Books.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
	4to.	P. H.			S. Edmund's Coll. Herts. No title page.
	18m.				S. Edmund's Coll. Herts. No tit. p. (after 1520?)
		P. E.	Paris	Paris æstivalis, typis Jo- annis Amori	Dean and Chapter of Ely.

BREVIARIES. YORK.

1493	8vo.		Venice	Hannam	Bodleian, Gough 6.
1526	12m.		Paris	Regnault	Bodleian, Gough 59.
1526	12m.	P. H.		Regnault, imp. Gachet	Rev. J. Raine. Imp.
	12m.	H. & E.			— Sherbrooke, Esq. Imp.
	..	H. & E.			Rev. W. J. Blew. Imp.
n. d.	12m.	P. E.			Rev. J. Raine. Impf.
1530?					

DIURNALE. SARUM.

1512	16m.		Paris	Byrkman, im. Jacob, sold in London	Lambeth Library.
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ENCHIRIDION. SARUM.

1528	12m.		Paris	Kerver	Brit. Mus. Maskell.
1528	8vo.		Paris	Kerver	Bodleian, Douce. Vel.
..	..	..	..	.....	The late Mr. Rodd. Vel.
1530	8vo.		Paris	Hardouyn	British Mus. Maskell.
..	..	..	..	.....	Bodleian, Gough 98.
n. d.	8vo.		Paris	Hardouyn	Bodleian, Douce.
..	..	..	..	.....	Rev. Joseph Mendham.

EXPOSITIO HYMNORUM ET SEQUENTIARUM. SARUM.

1494	4to.	H.	Paris	Bellingault	King's Coll. Cambridge.
1497	fol.	H. & S.		No printer	Described by Hain.
1497	4to.	Seq.		(Pynson)	Bodleian, Gough 143.
1498	4to.	H. & S.	London	Pynson	Described by Hain.
mccccxix.		Seq. }			Exeter College.
1499		H. }			
1499 }	4to.	H. & S.	Westm.	W. de Worde	Described by Hain.
Feb. 6. }					
1502	4to.	H.	Paris		Bodleian, Gough 122.
..	..	..	..		Rev. Joseph Mendham.
1502	..	H. & S.	Paris		Corpus Christi Col. Camb.
..	..	..	..		Queen's Coll. Cambridge.
1502?	4to.	H.	Antwp.	{ Michael Hillenius Hoochstratanus	Rev. W. Blew.
1505	4to.	S.	London	Julian Notary	Lambeth Library, bound up with that marked *

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1509 } July 6 }	4to.	H.	London	W. de Worde	Bodleian, Gough 147.
1509	4to.	Seq.	London	Pynson	Bodleian, Gough 121.
1509	4to.	H. S.	London	W. de Worde	Rev. J. Horner.
1510	4to.	H.	London	Julian Notary	Univer. Lib. Cambridge.
1515	4to.	H.	London	W. de Worde	Bodleian, Gough 146.
1515	4to.	H. S.	London	W. de Worde	S. John's College, Oxon.
1518	4to.	H.	London	W. de Worde	Brit. Museum. Maskell.
n. d.	4to.	H. S.	s. l.		Bodleian, Gough 163.
n. d.	4to.	H. S.	Colon.		Rev. J. Horner. 1496?
n. d.	4to.	H.			Univer. Lib. Cambridge.
n. d.	4to.	H. S.	London	Pynson	Bodleian, Gough 143.
n. d.	4to.	H.		Pynson	Bodleian, Douce.
n. d.	4to.	H.	London	Julian Notary	Lambeth Library.*
n. d.	4to.	H. & S.	Antwp.	M. Hoockstratan	Lambeth Library.
n. d.	4to.	H.			Lambeth Library. A fragment. No. 21.

GRADUAL. SARUM.

1527	fol.	Paris	{ Prevost, imp. W. de Worde, J. Renis, & L. Suethon Kal. Jan.	Bodleian, Gough 35.
1528	fol.	Paris	Sold in London, Byrkman	Dean & Ch. of Salisbury
..	..	..	.....	Univ. Lib. Cambridge. (Marked in the catalogue as a Missal.)
..	..	..	.....	Univ. Lib. Cambridge.
1532	fol.	Paris	{ Prevost, imp. Regnault. 6 Kal. Jul.	Bodleian, Gough 34. Sold in London by R. Red- man, and in Paris by F. Regnault.
..	..	..	.....	The Earl of Shrewsbury.

HORÆ. SARUM.

1495	8vo.		(R. Pynson)	Bodleian, Douce.
1497	8vo.	Paris		Univ. Lib. Cambridge.
1497	8vo.	Rouen	Kerver, pro J. Richard	Bodleian, Douce.
1497	8vo.	Rouen		British Museum. Vel.
1498	8vo.	Paris		Univ. Lib. Camb.
1498	12m.	Paris	Iehannot	Trinity Col. Cambridge.
1498 } May 16 }	8vo.	Paris	Pigouchet pro S. Vostre	Lambeth Library.
1498	8vo.	Paris	Pigouchet	Bodleian, Douce. Vel.
1498	8vo.	Paris	Hardouyn	British Museum. Vel.
1498	8vo. or 12m.	Paris	Pigouchet	Bodleian, Gough 10. Vel.
..	..	..	.....	Duke of Devonshire.
1498	8vo.	Paris		British Museum.
1500	8vo.	Paris		Bodleian, Gough 87.
1501	8vo.	Paris	Pigouchet	Bodleian. Vel.
1501	8vo.	Paris	Pigouchet, for S. Vostre	Rev. J. Horner. Vel.
1502	4to.	London	W. de Worde	Bodleian, Gough 173. Vel.
1506	8vo.	Paris	Hopyl	Bodleian. Vel.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1507	8vo.		Paris	Vostre	Brit. Mus. Maskell. Vel.
1510	8vo.		Paris	Kerver	Bodleian. Vel.
..	..		..	Kerver, imp. Bretton	S. Cuthbert's Col. Ushaw.
1514	{ long 12m.		London	Pynson	Clare Hall.*
..	..		..	.....	Emmanuel College.
1514	4to.		Paris	Byrkman	Bodleian, Gough 144.
..	8vo.		..	..	Caius College.
1514	12m.		London	W. de Worde	Univ. Lib. Cambridge.
..	..		..	..	S. John's Col. Cambridge.
1516	8vo.		Paris	Byrkman	Bodleian.
1516	4to.		Paris	Byrkman	Bodleian, Douce.
1519	4to.		Paris	Higman	Bodleian, Gough 162.
1519	4to.		Paris	Regnault	Bodleian, Douce
1520	4to.		Paris	Byrkman	Bodleian, Gough 145.
1520	4to.		Paris	Higman	Bodleian. Vel.
1520	8vo.		Paris	Vostre	Brit. Mus. Maskell. Vel.
1521	4to.		Paris	..	Bodleian.
1521	8vo.		Paris	Bignon	Bodleian, Douce.
1521	4to.		Paris	Byrkman	Bodleian, Douce.
1521	..		Paris	..	Queen's College, Oxon.
1521	8vo.		No place or printer	..	Marquis of Bath. Given by Bishop Ken. 1707.
1522	4to.		London	Pynson	Bodleian, Gough 141.
(1524)	4to.		Paris	Regnault	Bodleian, Gough 177.
1525	12m.		Rouen	..	Univ. Lib. Cambridge.
1525	4to.		Colon.	..	Univ. Lib. Cambridge.
1526	4to.		Paris	Regnault	Bodleian, Gough 180.
..	..		..	.....	Rev. Dr. Rock.
..	..		..	.....	Bodleian, Douce.
1526	4to.		Paris	..	British Museum.
..	..		..	..	Emmanuel College.
1526	4to.		Paris	..	British Museum. Dif. ed.
1527	4to.		..	Regnault	Rev. W. Maskell. Vel.
1527	4to.		Paris	Prevost	Bodleian, Gough 176.
..	..		..	.....	King's Coll. Cambridge.
..	..		..	.....	Rev. Joseph Mendham.
..	..		..	.....	Bodleian, Douce.
1527	4to.		Paris	..	Bodleian.
..	..		..	..	Emmanuel College.
1527	4to.		Paris	Regnault	Brit. Museum. Maskell.
..	..		..	.....	Univ. Lib. Cambridge.†
1527	4to.		Paris	..	Univer. Lib. Cambridge.
1528	8vo.		Paris	Hardouyn	Brit. M. Maskell. Im. Vc.
1530	4to.		Paris	Regnault	Bodleian, Gough 206.
..	..		..	.....	Bodleian, Douce.
1530	4to.		Paris	Regnault	Bod. Gough 117. Dif. ed.
1530	4to.		..	Regnault	Bp. Cosin's Lib., Durham.
1531	4to.		..	Ruremond	Bodleian, Gough 118.
1531	4to.		Antwp.	Endoviensis	Bodleian, Douce.
1531	4to.		Paris	Regnault	Brit. Museum. Maskell.
1531 } May 14 }	4to.	{	Sold in S. Paul's Ch-yd	Ruremond	Rev. W. Maskell.
1532	8vo.		Paris	Regnault	Bodleian, Gough 78.
1533	..		..	Wyer	De. & Ch. of S. Paul's. Im.

* A tract called the Rosary, with English in it, as there is also in the Horse, precedes it.

† Marked in the Catalogue as a Breviary.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.	
1534	s.fol.	}	Paris	Regnault	Rev. J. Horner.	
1534	4to.		Paris	Regnault	Bodleian, Gough 204.	
1534	4to.		Paris		British Museum.	
1534	4to.		Paris		Univer. Lib. Cambridge.	
1535	4to.		Paris	Regnault	— Evans, Esq. In coloph 1536. May 25.	
1535	4to.	}	Paris	Regnault	Univ. Lib. Cambridge.*	
1536						
1535			Paris	.....	Lord Spencer. Vel. 16742.
1536			Paris	Regnault	Lord Spencer. 16373.	
1536	4to.		Paris		British Museum.	
1536	4to.		Paris	Regnault	Bodleian, Gough 200.	
1536	4to.		Paris	Regnault	Bodl., Gough 201. Impf.	
..	..		..	.....	Bodleian, Douce.
1536	4to.		Paris	Regnault	Bodleian. Vel.	
..	..		..	.....	Sir H. Hoare, Bart.
1536	4to.		Paris		Univer. Lib. Cambridge.	
1536	}	..	..	Regnault	U. L. Trin. Coll. Dublin.
Mai.						
25	8vo.		s. l.		Bodleian, Douce.	
1541	16m.		London	T. Petit	S. Marie's Coll. Oscott.†	
1542	8vo.				British Museum.	
1542	12m.		Rouen		Brit. Museum. Maskell.	
1554	8vo.		London	T. Petit	Bodleian, Gough 62.	
1555			London	J. Waylande	Rev. Joseph Mendham.	
1558	12m.		London	Assigns of T. Waylande	Bodleian, Gough 55.	
n. d.	8vo.		Paris	Regnault	Bodl., Gough 96. Impf.	
n. d.	8vo.		Paris	Hardouyn	Bodl., Gough 83.	
n. d.	4to.				Bodl., Gough 179. Impf.	
n. d.	4to.				Bodl., Gough 202. Impf.	
n. d.	8vo				Bodleian. Impf. Vel.	
n. d.	4to.		Paris	Regnault	Rev. W. Maskell.	
n. d.	12m				Brit. Mus. Maskell. Impf.	
n. d.	12m.		Paris	Gueri	B. M. Mask. Im. (1498?) V.	
n. d.	4to.		Paris	Pynson	Bodleian, Douce.	
n. d.	4to.			Kerver	British Museum. (1498?)	
				Byddel	D. & Ch. of S. Paul's. Imp.	
					D. & Ch. of S. Paul's. Imp.	
					Queen's Coll. Oxon. No title.	
			Paris	Kerver	S. Cuthbert's College. Us-haw. Imperfect.	
n. d.	4to.				Lambeth Library, imp. (1519?)	
n. d.	4to.		London	W. de Worde	Lambeth Library, imp. (1526?)	
n. d.	8vo.		..	.....	Emmanuel College.
n. d.	16m.				S. Marie's Coll. Oscott. Im.	
n. d.	12m.		without any mark, but French secretary type			Rev. Joseph Mendham.
n. d.	8vo.	2 vols.		Kerver	Lord Spencer. 4482.	

* Marked in the catalogue as a Breviary.

† This is the date given in the colophon; in the title page it is m.d.l.xi., possibly by a false print for the other date, m.dxii.

HORÆ. YORK.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1517	4to.		Rouen	Bernard and Cousin	Sir H. Hoare.*
1517	..		Rouen		S. Cuthbert's Col. Ushaw. No title page.*
..	..		..	.....	S. John's Col. Cambridge*
1556	12m.		London	.....	Emmanuel College.

HYMNI. SARUM.

1506 } Jan. 6.		H. S.	London	Pynson	S. John's Col. Cambridge.
1518			London		Queen's College, Oxon.
1518			Rouen	Cousin	New Coll. Secundum exemplar Parisiis impressum.
1524	4to.		Antwp.	Endouin	Bodleian, Gough 124.
..	..		..	.....	Bodleian, Gough 165.
1525	4to.		Antwp.	Byrkman	Brit. Mus. Maskell. Imp.
1525			Antwp.	Endoviensis	Exeter College.
1532 } 1533 } 1541 }	4t.or 8vo. 4to.	}	Antwp.	Vid. Ruremond	Rev. J. Horner. Impf.
..	..		Antwp.	Ruremond	Bodleian, Gough 116.
..	..		..	.....	S. Edmund's Coll. Herts.
..	..		..	.....	Brit. Museum. Maskell.
1555	4to.		London	Kingston and Sutton	Brit. Museum. Maskell.
..	..		..	.....	Bodleian, Gough 4.

LEGENDE. SARUM.

1516	fol.		London	W. de Worde	Bodleian, Douce.
1518	fol.		Paris	Hopyl.	Bodleian, Gough 82.
..	..		..	Hopyl, imp. Byrkman	Univer. Lib. Cambridge. (Marked in the catalogue as a Missal.)

LIBER FESTIVALIS.

1483	fol.		Westm.	Caxton	Lord Spencer.
1486			Oxford?	Rood and Hunt	Lord Spencer.
1493	4to.		Westm.	W. de Worde	Described by Hain.
1495	4to.		Paris		Bodleian, Gough 125.
1496	4to.		Westm.	W. de Worde	Lord Spencer.
1499 } July 6 }	4to.		London	Pynson	Described by Hain.
1499 } Jan. 2 }	fol.		Westm.	Julian Notary	Described by Hain.
1499 } Jun. 22 }	8vo.		Rouen	M. Morin, imp. Richard	Described by Hain.

* In the title page these books are stated to be "ad legitimum Eboracensis ecclesie ritum —impressæ:" in the colophon "Secundum morem Anglicanum." There is a notice of a York Horæ, printed at London by Wright, in Gough 2. 496.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1499	8vo.		Rouen	Richard	Described by Hain.
1508	4to.	Englh.	London	W. de Worde.	Rev. J. Horner.
1528	4to.	Englh.	London	W. de Worde	Rev. W. Maskell.
..	..		..	.....	Bodleian, Gough.
..	..		..	.....	J. M. Paget, Esq.
..	fol.	no date	or place	Caxton	Lord Spencer.
..	4to.			Caxton, or W. de Worde	S. Marie's Coll. Oscott.
					Imperfect.

MANUALS. SARUM.

1500	4to.		Rouen	{ Richard. Opera Olivier de Lorraine	Bodleian, Douce. Val. Imp.
1504	4to.		Rouen		British Museum.
1506	fol.		London	Pynson	Stonyhurst Coll. Val.
1510	4to.		Rouen		Bodleian.
1515	4to.		Paris	Imp. Byrkman.	— Sherbrooke, Esq.
1515	4to.		Rouen	Morin	Mr. Andrews, Bristol, lately
1522	4to.		Rouen	Caillard	Bodleian, Douce.
1524	fol.		Antwp.	Endoviensis	Bodleian.
1529	4to.		Paris	Regnault	— Evans, Esq.
1530	4to.		Paris	Regnault	Bodleian, Gough 167.
..	..		..	.....	Bodleian, Gough 187.
1533	4to.		Rouen	Rufus	Bodleian, Douce ?
..	..		..	.....	Brit. Museum. Maskell ?
1537	4to.		Paris	Regnault	Bodleian, Gough 119.
..	..		..	.....	Rev. M. A. Tierney.
1537 } July 14 }	4to.		Rouen	imp. Cousin	S. John's Col. Cambridge.
1542	4to.		Antwp.		Univ. Lib. Cambridge.
1542	4to.		Antwp.	Vid. Buremond	Bodleian, Gough 138. Imp.
1542	..		Antwp.		S. Cuthbert's Coll. Lib. Ushaw.
1542 } 1543 }			Antwp.		Balliol College.
..	..		..		Rev. Joseph Mendham.
1543	4to.		Antwp.	Vid. Buremond	Bodleian, Gough 186.
..	..		..	.....	S. Cuthbert's Col. Ushaw.
1543	4to.		Rouen	Rufus	Bodleian, Douce.
..	..		..	.....	Bodleian.
1543	4to.		Rouen	Rufus	Brit. Museum. Maskell.
..	..		..		Bamb. Cast. Lib. Numb.
1543	4to.		Antwp.		Caius Coll. *A. t. 10.
1554	4to.		Rouen		Oriel College.
1554			London		Queen's College, Oxon.
1554			Rouen		Queen's College, Oxon.
1554	4to.		London	Jugge and Cawoods ?	Maskell. Different edit. from the 3 below marked * ; 129 leaves.
1554	4to.		London		University lib. Cambridge.
1554	4to.		London	No printer's name	Brit. Museum. Maskell.*
1554	..		..	.....	Bp. Ullathorne. Birmingham.
1554	4to.		London	Kingston and Sutton	B. M. Mask. another edit.*
1554	4to.		London	J. Wayland	British Mus. King's lib.
1554	4to.		Rouen		Bodleian, Douce.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1554	4to.		Rouen	Valentin	Lib. Dean and Ch. Westm.
..	..		..	.....	S. John's Col. Cambridge.
1554	8vo.		Rouen	Valentin	S. Cuthbert's College Lib.
1554	4to.		London		Ushaw.
..	..		..	No printer	Bodleian, Douce.
1554	4to.		London		S. Marie's Coll. Oscott.
1554	4to.		London		Bodleian, Gough 156.
..	..		..	.....	Bodleian, Gough 157.
..	..		..	.....	Dean and Chap. Windsor.
1554	4to.		London		168 leaves.
1554	4to.		London		S. John's Col. Cambridge.
1554	4to.		London	Jugge and Cawoode ?	168 leaves.
..	..		..		Bodleian, Gough 183.
1554	4to.		London		Bodleian.
1554	4to.		London	Jugge and Cawoode ?	Rev. J. Horner, 129 leaves
..	..		..		Rev. J. Horner. A duplic.
..	..		..	No printer's name	copy in Mr. Maskell's
1554	4to.		London	Kingston and Sutton	collection in Museum.*
1554	4to.		London		168 leaves.
1554	4to.		London		J. R. Hope, Esq.
1554	4to.		London		Rev. J. Horner.
1554	4to.		London		Lambeth lib.
1554	4to.		Rouen	Valentin	S. John's College, Oxon.
1554	4to.		Rouen	Valentin	Bodleian, Gough 170.
1554	4to.		..	.....	Bodleian, Gough 181. Imp.
..	..		..	Valentin	Lord Spencer.
1554	4to.		London	{ (Kingston and Sutton)	Cosin's Library, Durham.
1555	4to.		London	{ No printer's name	Rev. J. Mendham. Has
1555	4to.		London		belonged to J. Baker
1555	4to.		London	Grafton	and W. Herbert.
1555	4to.		Rouen	Valentin	Exeter College.
..	..		..	.....	A. J. B. Hope, Esq.
1555	4to.		London		Bodleian, Gough 159.
1610	8vo.		Douay		Bodleian, Gough 136.
1610	8vo.		Douay	Kellam	Univ. Lib. Cambridge.
1610	12m.		Douay	Kellam	Dean and Chap. of Westm.
..	..		..		Queen's College, Oxon.
..	..		..		Bodleian, Gough 123.
..	..		..		Rev. Dr. Rock.
n. d.	4to.		Rouen		Bishop Ullathorne, Bir-
..	..		..		mingham.
..	..		..		Bodleian.
..	..		..		S. Peter's Priory, Hinckley
..	..		..		Rev. J. Horner.
n. d.	4to.		Rouen		British Museum. (1554 ?)
..	..		..		Mr. Toovey.
n. d.	4to.		Rouen	Morin	Rev. Dr. Rock.
..	..		..	.....	J. R. Hope, Esq.

MANUALS. YORK.

1509	4to.		London	W. de Worde	Bodleian.
n. d.	8vo.			.....	S. Cuthbert's Coll. Lib.
..	..			.....	Ushaw. Imperfect. Not
..	..			.....	mentioned by Dibdin.
..	..			.....	Bp. Ullathorne. Birmingh.

MARTYROLOGY. SARUM.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1526	4to.		London	W. de Worde	Bodleian, Gough 109.
..	..		..	.....	Lambeth Library.
..	..		..	.....	Stonyhurst College.

MISSALS. HEREFORD.

1502	fol.		Rouen	Richard	Bodleian. Vel.
..	..		..	.....	Bodleian.
..	..		..	.....	S. John's Col. Ox. Imp.

MISSALS. SARUM.

1492	fol.		Rouen	M. Morin	British Museum. Maskell.
..	..		..	.....	Bodleian. Imperfect.* Vel.
1494	} fol.		Venice	{ Hertzog, impensis Egmont & Barrevelt	— Sherbrooke, Esq.
Ka. Se.					
1494	} 12m.		Venice	Hertzog, imp. Egmont	Bodleian, Douce.
Ka. De.					
..	..		..	.....	Bodleian, Gough 79.
..	..		..	.....	Rev. J. Horner.
..	..		..	.....	University Library, Camb.
..	..		..	.....	King's Coll. Cambridge.
1497	} fol.		Rouen	M. Morin, imp. Richard	{ The Queen's Library at Windsor. Vel.
Dec. 4					
..	..		..	.....	S. Edmund's Coll. Herts. Vel.†
..	..		..	.....	Duke of Devonshire.
1498	fol.		London	{ Julian Notary, imp. W. de Worde	British Museum. Maskell. Imperfect.
..	..		..	.....	Duke of Sutherland.
..	..		..	.....	Univ. Lib. Cambridge.
1500	} fol.		London	{ Pynson, imp. Card. Morton	Bodleian. In additions to Catalogue.
Jan. 10					
..	..		..	.....	Earl Spencer. Vel.
..	..		..	.....	Emmanuel College.
1500	fol.		Paris	Higman & Hopyl	Bodleian, Gough 26.‡
1501	} fol.		s. l.	Huuy	Bodleian, Gough 24.
Sept. 4					

* This book contains a large fragment on vellum; it has been added to with parts of an edition also by Morin, of the date 1510, and it was supposed to be of that year, or of nearly the same period, till Mr. Maskell discovered that it was of the same edition with his.

† The description Dr. Cox has been so good as to give me of this book, leads me to conclude that it is the same book with the one in the Queen's Library, excepting a leaf or two at the end: for the colophon, is substituted the usual wood-cut mark of M. Morin. It belonged to Archbishop Pole.

‡ 10 Kal. Julii; this book is marked in the catalogue as of 1510, Kal. Julii. Dr. Bandinel was so obliging as to take some trouble with this question, and his opinion was, that the earlier date is the most likely one.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1502	fol.		Paris	I. de Prato	Rev. J. Mendham. This book has no Canon.
1502	..		Paris	{ typis Johannis de Prato (Jo. du Pré)	Dean and Chapter of Ely.
..	..		..	.....	Christ's College.
1503	8vo.		Paris	Kerver	Bodleian, Gough 3.
..	..		..	.....	Bodleian, Gough 82. Imp.
..	..		..	.....	S. Cuthbert's Coll. Ushaw.
1504	fol.		London	Pynson	Vel.
..	..		..	.....	Brit. Mus. Maskell. Vel.
..	..		..	.....	Imperfect.
..	..		..	.....	Lord Spencer. Vel.
1504 } Jun. 29	fol.		Paris	imp. Verard.	Emmanuel College.
1504 } 13 Kal.	fol.		Paris	{ Hopyl, for Cluen de Amerfort and Byrkman	{ Univ. Lib. Cambridge. No title.
1506 } Sept.	8vo.		Rouen		University Lib. Trinity College, Dublin.
1506 } May 12	4to.		Rouen	{ M. Morin, imp. J. Richard, J. Huuyn, P. Coste, & W. Besnard	Queen's Coll. Oxon. Vel. Lambeth Library.
1508 } Ap. 27	fol.		s. l.	{ Verard, imp. Huuyn & Bernard	Bodleian, Gough 27.
1508 } Aug. 6	4to.		Rouen	M. Morin, imp. J. Richard	British Museum. Maskell.
..	..		..	.....	Rev. J. Horner.
..	..		..	.....	Rev. W. Blew.
1508 } Sep. 27	4to.		Rouen	Loys, imp. Huuin	Bodleian, Gough 101.
1509 } Aug. 2	4to.		Rouen	Violette, imp. G. Candos.	Brit. Museum. Maskell.
..	..		..	.....	Sir R. Shafto Adair, Bart.
1510 } Nov. 26	fol.		Rouen	M. Morin, imp. Richard.	Bodleian, only a few leaves.
..	..		..	.....	Rev. J. Mendham.
1510 } 1511 }	fol.		Paris	{ Hopyl, imp. Byrkman. 10 Cal. April. Feb. 7	A. J. B. Hope, Esq.
..	..		..	.....	{ University Library, Trin. Coll., Dublin, belonged to Archb. Laud. Vel.
..	..		..	.....	Bodleian, Gough 17.
..	..		..	.....	Univ. Lib. Cambridge.
1510	..		..	Byrkman	Chapter Library, York
1512	fol.		London	Pynson	Bodleian.
..	..		..	.....	Bamborough Castle Lib.
..	..		..	.....	Balliol College.
..	..		..	.....	Bishop Ullathorne, Birmingham.
..	..		..	.....	Christ's College.
1513 } Jan. 21	fol.		Paris	Rembolt	Rev. W. Maskell. Imp.
..	..		..	.....	S. John's Coll. Cambridge.
1514	fol.		Paris	Hopyl	Bodleian, Gough 20.
..	..		..	.....	Bodleian, Gough 25.
..	..		..	.....	Univ. Lib. Cambridge.
1514	4to.		Rouen	Bernard	Bodleian, Gough 135.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1514 } Nov. 28	fol.			Byrkman	Cosin's Library, Durham.
1515	8vo.		Paris	Hopyl, imp. Byrkman	Brit. Museum. Maskell.
..	..		..	.....	S. Marie's College, Oscott.
..	..		..	.....	Bodleian, Douce.
..	..		..	.....	Bodleian, Gough 2.
..	..		..	.....	Rev. Dr. Rock.
..	..		..	.....	Bodleian
..	..		..	.....	Rev. J. Horner.
1516	8vo.		Paris {	Kerbriant and Adam, imp. eorundem, necnon Petit & Bienayse	Brit. Museum. Maskell.
..	..		..	.....	Chapter Lib. Worcester.
..	..		..	.....	Bodleian, Gough 81.
1516 } Jan. 31	4to.		Rouen	P. Olivier, imp. Bernard	Lambeth Library.
1516	8vo.		Paris		Univ. Lib. Cambridge.
1517	8vo.		Rouen	Daubet, imp. Guerin*	
1519 } Dec. 24	fol.		Paris	Olivier, Exp. Cousin	Dean & Chap. of Salisbury.
..	..		..	.....	Trinity Coll. Cambridge.
..	..		..	.....	Sir Hugh Hoare, Bart.
1519 } Mar. 20	fol.		Paris	Regnault	Bodleian, Gough 29.
..	..		..	.....	Univ. Lib. Trin. College. Dublin.
..	..		..	.....	Queen's Coll. Cambridge.
..	..		..	.....	Rev. Joseph Mendham.
1519 } Oct. 29	4to.		Paris {	Higman, imp. Regnault & Byrkman	Bodleian, Gough 203.
..	..		..	.....	S. Peter's Priory, Hinck- ley.
..	..		..	.....	Bodleian, Gough 206.
1519? } 1520	4to.		a. l.	Cousin	Bodleian, Gough 108.
..	fol.		London	Pynson	Bodleian, Douce.
..	..		..	.....	Bodleian, Gough 30.
..	..		..	.....	Bodleian, Vel.
..	..		..	.....	National Library, Paris.
..	..		..	.....	Univ. Lib. Camb. Vel.
..	..		..	.....	Emmanuel College.
..	..		..	.....	S. John's College, Oxon. Vel. Belonged to Arch- bishop Laud.
1521 } Sept. 5	4to.		Rouen	Olivier, imp. Cousin	Bodleian.
..	..		..	Caillard	Bodleian, Gough 189.†
1521	fol.		Paris	Petit	British Museum. Maskell.
1526	fol.		Paris	Regnault	Impf.
..	..		..	.....	Bodleian, Gough 23.
..	..		..	.....	Maynooth College.
..	..		..	.....	Chapter Library, York.
..	..		..	.....	F. H. Dickinson, Esq.
1526	..		..	.....	Imperfect.
					Univ. Lib. Cambridge.

* MS. note in a copy of the edition of 1508, belonging to Mr. Horner.

† These two copies appear to be the same except a part of the colophon.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1527 } 3 Kal. Mart.	fol.		Paris	Prevost, imp. Byrkman.	{ Brit. Mus. Maskell. Vel. Imperfect.
..	..		..	.....	National Library, Paris.
..	..		..	.....	Salisbury Cathedral.
..	..		..	.....	Sion College. Impf.
..	..		..	.....	Bodleian, Douce.
..	..		..	.....	Bodleian, Gough 31.
1527 } Mar. 28	fol.		Antwp.	Ruremond, imp. Byrkman	Bodleian, Gough 22.
..	..		..	.....	Lord Spencer.
..	..		..	.....	Rev. Joseph Mendham.
..	..		..	.....	Bodleian, Douce.
..	..		..	.....	National Library, Paris.
1527 } Jul. 27	4to.		Paris	Regnault	Bodl., Gough 182. Imp.
..	..		..	.....	Brit. Museum. Maskell.
1527	fol.			Sold by Byrkman	British Museum. Impf.
..	..		Antwp.	Byrkman	New College.
1528 } Ap. 14	fol.		s. l.	Ruremond	Bodl., Gough 191. Imp.
..	..		..	.....	Mr. Toovey.
1529	fol. or 4to.		Paris	Regnault	Brit. Museum. Maskell.
..	..		..	.....	Rev. Joseph Mendham.
..	..		..	.....	Bodl., Gough 186. Impf.
..	..		..	.....	Bodleian, Douce.
..	..		..	.....	Christ's College.
..	..		..	.....	Queen's Coll. Cambridge.
..	..		..	.....	Oriel College.
1530	4to.		Paris		Univ. Lib. Cambridge.
1531	fol.		Paris	Regnault	Bodleian, Douce.
1532	fol.		Paris		Univ. Lib. Cambridge.
1533 } May 27	4to.		Paris	Regnault	Bodleian, Gough 129.
1533	4to.		Paris		Univ. Lib. Cambridge.
1534	fol.				Bodleian, Gough 32. Impf.
..	..		Paris	Regnault	British Museum.
1534	fol.		Paris	Rerner	S. Edmund's Coll. Herts.
1563			Paris		S. Cuthbert's Col. Ushaw. Vel.
1554	4to.		Rouen	Hamillon, sold by Valentin	Bodleian, Gough 158.
..	..		..	.....	Brit. Museum. Maskell.
..	..		..	.....	Rev. W. Maskell.
..	..		..	.....	Bodleian, Douce.
1554	4to.		Rouen	Hamillon, sold by Valentin	Rev. J. Horner.
1556	fol.		Paris	Amazeur	Brit. Mus. Maskell. Imp.
1556	fol.		Paris		British Museum.
1555	fol.		Paris	Amazeur, pro Merlin	Rev. J. Horner.
1555	fol.		Paris		Univ. Lib. Cambridge.
1555	fol.		Paris	Amazeur, pro Merlin	Bodleian, Douce.
..	..		..	.....	Bodleian, Gough 19.
..	..		..	.....	Canterbury Cathedral.
..	..		..	.....	U. L. Trin. Coll., Dublin.
..	..		..	.....	Caius College.
..	..		..	.....	— Evans, Esq.
..	..		..	.....	Rev. Dr. Rock.
1556	fol.		Paris		Bodleian.
1556	fol.		Paris	Amazeur, imp. Merlin	National Library, Paris.

Date.	Size.	—	Place	Printer.	Where the Book is or to whom it belongs.
1555	fol.		Paris	Amazeur, imp. Merlin	Mr. Pickering.*
..	..		..	.....	J. R. Hope, Esq.
..	..		..	.....	Chapter Lib. Worcester.
1555	4to.		London	Kyngston and Sutton	Bodleian, Gough 188.
..	..		..	.....	C. Eyston, Esq.
..	..		..	.....	Bodleian.
1555	4to.		London		British Museum.
1555	4to.		London		Univ. Lib. Cambridge.
1555	4to.		Rouen	Valentin	Brit. Museum. Maskell.
1555	4to.		Rouen	{ Hamillon, sold by Va-	Bodleian, Douce. Stated
				{ lentin	in colophon to be of 1554.
1555	4to.		s. l.	Valentin	Rev. J. Horner.
1555			London		Dean and Chapter of Ely.
1557	fol.		London	(Day)	F. H. Dickinson, Esq.
1557	fol.		London	.....	British Museum.
1557	fol.		London	.....	Balliol College.
1557	fol.		London	.....	Univ. Lib. Cambridge.
..	..		..	.....	Stonyhurst College.
1557	fol.		London	.....	Bodleian, Gough 190.
1557	fol.		London	.....	Bodleian, Douce.
1557	fol.		London	.....	The Earl of Shrewsbury.
..	..		..	.....	S. Cuthbert's Col. Ushaw.
1557	fol.		London	.....	New College.†
..	..		..	.....	Rev. J. Horner.
..	fol.	without date or place			Bodleian, Gough 33.
..	..	..	..		Rev. J. Horner.
..	fol.		Paris	Regnault	S. John's College, Cam-
					bridge. Vel. Impf.
..			..	Regnault	C. Eyston, Esq. Impf.
	fol.				Advocate's Library, Edinb.
					Rt. Hon. Sir D. Dundas.
					S. Cuthbert's Col. Ushaw.
	s.8o.				Impf. Contains prayers
					for Henry VIII.‡

MISSALS. YORK.

1516	fol.	Rouen	Gachet. Opera Olivier	Bodleian, Gough 18.
..	..	..	.....	Bodleian, Douce.
..	..	..	.....	Stonyhurst College.
..	..	..	.....	Univ. Lib. Cambridge.
..	..	..	.....	British Mus. A fragment.
1517	4to.	Rouen	Cousin	Bodleian. Imperfect.
..	..	..	.....	Queen's Coll. Oxon. Imp.
1517	4to.	Rouen	{ Bernard and Cousin.	Brit. Museum. Maskell.
			{ Opera Olivier	
1530	4to.	s. l.	Gachet	Bodleian, Gough 76.
..	..	..	.....	Bodleian.§

* These sixteen books appear to be of the same edition: see Herbert's *Ames*, 1880, for some difference between the copies of it.

† I think these eleven copies are of the same edition, and by Day.

‡ At the end of the copy in the British Museum, dated 1537, Paris, sold by Byrkman, there are several sheets of a different edition.

§ This book ends with the prefaces, the one at Queen's College begins with the Canon I suspect that they may be found to be parts of the same book.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1633	4to.		Paris	Regnault	Bodleian, Gough 114.
..	..		..	.....	Bodleian, Gough 128.
..	..		..	.....	Bodleian, Douce.
..	..		..	.....	St. John's Coll. Cam- bridge.
..	..		..	.....	Rev. J. Mendham.
..	..		..	.....	R. Barrett, Esq.
n. d.	fol.		Rouen	Violette	Bodleian, Gough 21.

MISSAL PARVUM PRO SACERDOTIBUS IN ANGLIA, ETC., ITINERANTIBUS.

1615			no place		A. W. Pagin.
1626	4to.		Antwp.		British Museum.
1626	4to.				Bodleian, Gough.
1626	4to.				Rev. J. Horner.
1626	4to.		Antwp.		U. L. Trin. Coll. Dublin.
1626					Queen's College, Oxon.
					Rev. Dr. Rock.

MISSAL ALIQUOT PRO SACERDOTIBUS, &c.

1615	4to.		s. l. & imp.		Sion College.
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ORARIUM.

1547	12m.		London		Univ. Lib. Cambridge.
n. d.	4to.		London Petyt		King's Coll. Cambridge.

PICA, OR ORDINALE, OR DIRECTORIUM. SARUM.

1508	4to.		London		Bodleian.
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ORDINALE. SARUM.

1503	4to.		London Pynson		Bodleian, Gough 142.
1504	4to.		London W. de Worde		Bodleian, Gough 149.

DIRECTORIUM SACERDOTUM.

1508			London Pynson		Bodleian, Gough 111.
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DIRECTORIUM AND ORDINALE.

1488	4to.		Antwp. Leeu		Bodleian.
..	S. John's Col. Cambridge.
1498	4to.	|	|London|Pynson	|	Lord Spencer.
1518	4to.		London Pynson		Bodleian.
n. d.	fol.		Westm. Caxton		Bodleian.

PICA. YORK.

n. d.					Chap. Lib. York. Impf. After 1493.
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PROCESSIONAL. SARUM.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1508			Rouen	Morin	Bamborough Castle.
1517			Rouen		Queen's College. Oxford.
1519	} 8vo.		Paris	Hopyl	Bodleian, Gough 75. Per
Oct. 28			Antwp.	Endoviensis	Ep. Winton. castigatum.
1523			Antwp.	Endoviensis, imp. Kaetz	Bodleian.
1525			Antwp.	Endoviensis, imp. Kaetz	Bodleian, Gough 137.
1528					Impf. Feb. 6.
1528	4to.				Queen's College. Oxford.
1528	4to.				Brit. Museum. Per Ep.
1528	4to.		s. l.	Ruremond	Winton. castigatum.
1530	4to.		Paris	{ Prevost, imp. Byrkman the younger.	Rev. Dr. Rock.
1530	} 4to.		Paris	Prevost, imp. Byrkman	Bodleian, Gough 139.
3 Cal.			Paris	Prevost, imp. Byrkman	S. John's Col. Cambridge.
Jun.	4to.		Paris		Univer. Lib. Cambridge.
1530	4to.		Paris		Bodleian.
1530	4to.		Paris		Brit. Mus. Maskell. Impf.
1532	4to.		London		Brit. Museum. Maskell.
1544	4to.		London	Vid. Ruremond, s. Raynes	Sir H. Hoare, Bart.
1544	4to.		s. l.		Bodleian.
1545	4to.			Vid. Ruremond	Bodleian, Douce.
1545			London		Queen's College, Oxon.
1552					S. John's College, Oxon.
1554	s.4o.		London	No printer's name	Ld. Stafford, Cossey Hall.
1554	4to.		London		Cosin's Library, Durham.
1554	4to.		London		Rev. J. Horner.
..	..		..	No printer's name	Rev. J. Horner. Ano. copy.
1554	4to.		London		Brit. Museum. Maskell.
..	..		..	No printer's name	S. Edmund's Coll. Herts.
..	..		..		Mr. Toovey.
1555	4to.		Rouen	Hamillon, imp. Valentin	Bod., Gou. 130. 162 leaves.
1555	} 4to.		Rouen	R. Hamillon, imp. Valentin	Rev. W. Maskell.
Oct. 18			..	.....	U. L. Trin. Coll. Dublin.
..	4to.		Rouen	Valentin	Bodleian, Douce.
1555	4to.		London		Bodleian, Douce.
1555			London		Exeter College.
1555	4to.		London		Brit. Mus. MS. in catalog.
1555	4to.		London		Bodleian, Gough 115. 194 leaves.
..	..		..		Bodleian, Gough 100.
1555	4to.		London		Bod. Gou. 103. 151 leaves.
..	..		..	T. R.	Sir H. Hoare.
..	..		..		U. L. Tr. Co. Dub. 195 lvs.
..	..		..	No printer's name	Rev. Dr. Rock.
..	..		..	T. Regnald ?	A. W. Pugin, Esq.
..	..		..	.....	Stonyhurst College.
1555	4to.		London		Bodl., Gough 107. 151 lvs.
..	..		..		Bodl., Gough 110. 151 lvs.
1555	4to.		London		A. J. B. Hope, Esq.
1555			London		Queen's College, Oxon.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1555	4to.		London		Bodleian, Gough 133. 151 leaves.
1555	4to.		London		British Museum.
1555	4to.		London		Univ. Lib. Cambridge.
..	..		..		Lord Spencer.
1557	4to.		Rouen	Hamillon, imp. Valentin	S. John's Col. Cambridge.
1557	4to.		London		Lib. Dean & Chap. Westm.
1557	4to.		Rouen	Hamillon	Bodleian, Gough 166.
..	..		..	.....	Bodleian, Gough 168.
1558	4to.		Antwp.	Endovianus	Bodleian, Gough 127.
1558	4to.	June 23	Antwp.	Endovianus	U. L. Trin. Coll. Dublin.
1558			Antwp.	Endovianus et Ruremond	S. John's College, Oxon.
1558	4to.		Antwp.		Brit. Mus. Maskell. Imp.
1558	4to.		Antwp.	Endovianus	New College.
n. d.					J. Raine. Impf. Early.

PROCESSIONAL. YORK.

1530	8vo.			Gachet	Bodleian.
..	..			.....	S. Cuthbert's College, Ushaw.
1555	4to.		London	Kyngston	Bodleian.
1555	4to.		London	Kyngston and Sutton	Bodleian, Gough 113.
..	..		..	.....	S. John's Col. Cambridge.
1555	4to.		..	.....	Rev. C. Marriott.

PAYMERS. SARUM.

1527	8vo.	E.	Paris	Regnault	Bodleian, Douce.
1531	8vo.	E.	Paris	Regnault	Bodleian.
1531	12m.	E.	Paris		Bodleian, Gough 49.
1531	12m.	E.	Paris		Bodleian, Gough 48.
1531	8vo.	L.	Paris		Univ. Lib. Cambridge.
1532	8vo.	E.	Paris	Regnault	Bodleian, Douce.
1532	8vo.		Paris	Kerver	Brit. Museum. Maskell.
1533	12m.	E.	Paris	Kerver	British Museum.
1533	18m.	L.	Paris		Univ. Lib. Cambridge.
1534	8vo.	E.	Paris	Kerver	Bodleian, Douce.
1534	8vo.	E.	London	Byddel	Bodleian, Douce.
1535	8vo.	E.	London	J. Byddel	Bodleian, Gough 1. Impf.
1535	4to.	E.	London	J. Byddel for W. Marshall	J. M. Paget, Esq.
..	..	E.	..		Lord Spencer. 9840.
..	..		..		Emmanuel Coll.
1535	8vo.	E.	s. l.		Bodleian.
1536	12m.	E. L.	London	J. Gowghe	Bodleian, Gough 65.
1536	8vo.	E. L.		J. Gowghe	Bodleian, Douce.
1536	4to.	E. L.	Rouen		Bodleian, Douce.
1537	12m.	E.	Rouen	Regnault	Bodleian, Gough 46.
1537	12m.	E.	Rouen	Regnault	Bodleian, Gough 52. Im.
1537	12m.	E.	Rouen	Le Roux	Bodleian, Gough 13. Vel.
1537	8vo.	E.	Rouen		Bodleian, Douce.
1537	4to.	E.			Mr. Toovey.
1537			Rouen		Rev. J. F. Russell.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1538	8vo.	E. L.			Rev. W. Maskell, see Herbert's Ames, 1837—8.
1538	4to.	E. L.	London?	Redman ? no printer	Balliol Coll. A.
1538	12m.	E. L.	Rouen		Bodleian, Gough 15.
1538	8vo.	E. L.		Le Roux	Bodleian, Gough 89.
1538	8vo.		Rouen		Brit. Museum. Maskell.
1538	12m.		Rouen	Le Roux	Brit. Mus. Maskell. Imp.
1538	8vo.	E. L.	Paris		Bodleian, Douce.
..	..	..	..	..	Rev. Joseph Mendham.
1538	8vo.	E.	Paris		Bodleian.
1538	8vo.	E. L.	Paris		Rev. J. Horner.
1538	8vo.	E. L.	Paris		Univ. Lib. Cambridge.
1538	8vo.	E. & L.	No place	or printer	Lambeth Library.
1538	12m.	L. E.	Rouen	{ Le Roux imp. Regnault, Paris	Bishop Ullathorne, Birmingham.
1538	12m.	E. L.	Paris		Trinity Col. Cambridge.
1539	8vo.	E.	London	J. Naylor	Bodleian, Gough 90.
1539	8vo.	E. L.	London	J. Naylor	Bodleian, Douce.
1539	4to.	E.	London	Redman	Bodleian.
1539	4to.	E.	Paris	Regnault	Bodleian.
1539	8vo.	E.	London		Brit. Museum, MS. Cat.
1540	8vo.	E. L.	London	Grafton & Whitchurch	Brit. Museum. Maskell.
1540	12m.	E.	London	Bourman	J. M. Paget, Esq.
1541	4to.	E.	London	Petit	Bodl., Gough 94. no title.
1542	12m.	E. L.	London	Petyt	Bodleian, Gough 67. Imp.
1542	4to.	E. L.	London		Univ. Lib. Cambridge.
1542	..	..	..	Bonham	De. & Chap. of S. Paul's.
1542	4to.	E. L.	London	Bonham	S. John's Col. Cambridge.
1543	4to.	E. L.	London	Petyt	Bodleian.
1543	4to.	E. L.	London	Petyt	Brit. Museum. Maskell.
1543	4to.	E. L.	London	Petyt	Bodleian, Douce.
..	..	..	..	.....	Emmanuel College. Impf.
..	..	..	..	.....	Univ. Lib. Cambridge.
1544	12m.	E. L.	London	R. Grafton	Balliol College.
1544	..	..	..	.....	Queen's College, Oxon.
1545	4to.	E.	London	Grafton	Bodleian, Gough 39.
1545	4to.	E. L.	London		Queen's Coll. Oxon.
..	..	..	..	.....	Sion College. Imp.
1545	4to.	E.	London	Grafton	Bodleian, Douce.
1545	8vo.		London	Grafton	Brit. Museum. Maskell.
1545	4to.	E.	London	Whitchurch	Bodleian.
..	..	..	..	.....	Trinity Coll. Cambridge.
1545	8vo.	E.	London	Whitchurch	Brit. Museum. Maskell.
1545 } Jul. 2 }	12m.	E.	London	Berthelet	Emmanuel College.
1545	4to.	E. L.	London		Univ. Lib. Cambridge.
1545	..	..	..	Petyt	De. & Ch. of S. Paul's. Im.
1546	4to.	E.	London	Grafton	Brit. Museum. MS. Cat.
1546	4to.	E.	London	R. Grafton	Bodleian.
1546	8vo.		London	Whitchurch	Brit. Museum. Maskell.
1546	16m.	L.	London	R. Grafton	Rev. J. Horner.
1546	12m.	E.			Marquis of Bath.
1547	4to.	E.	London	Grafton	Bodleian, Douce.
1547	4to.		London	Grafton	Brit. Museum. Maskell.
1549	4to.	E.	London	Grafton	Bodleian, Gough 44.
1549	12m.	E.			Emmanuel College.
1551	12m.	E.	Rouen	Le Roux	Bodleian, Gough 91.
1551	8vo.	E.	Rouen		Bodleian.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1551	12m.		London	Grafton	Brit. Museum. Maskell.
1553	8vo.	E.	London	W. Seres	Bodleian, Douce.
1554	8vo.	E.	Rouen	Le Prest	Bodleian, Gough 14.
..	Lord Spencer. 9873.
..	Le Prest	Bodleian, Gough 97.
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1555	8vo.	L.	Rouen		Univ. Lib. Cambridge.
1555	12m.	E.	Rouen	Prest	Bodleian, Gough 7.
..	Bodleian, Gough 85.
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1556	8vo.	E.	Rouen		Bodleian.
..		Lord Spencer. 16573.
1555					Queen's College, Oxon.
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1555	4to.	E. L.	London	J. Waylande	Bodleian, Douce.
..	Lord Spencer. 329.
..	Trinity Col. Cambridge.
1555	4to.	E. L.	London		Univ. Lib. Cambridge.
1555	4to.		London	J. Waylande	Brit. Museum. Maskell.
1555	4to.		London	J. Waylande	Brit. Mus. M. Another ed.
1555	12m.	E. L.	Rouen	Valentin	British Museum.
1555	s. 8v.	E. L.	Rouen	R. Valentin	Rev. W. Maskell.
1555	12m.	L.	Rouen	Valentin	Trinity Coll. Cambridge.
1556	8vo.	E. L.	Rouen		Bodleian, Douce.
..	..	..	..	Valentin	Balliol College. Chiefly Latin, some few parts English.
1556	12m.	E.	London		Univ. Lib. Cambridge.
1556	12m.	E. L.		R. Caly	Bp. Cosin's Lib. Durham.
1556	8vo.	E. L.	London	Caly	Rev. Dr. Rock.
1557	4to.	E. L.	London	Assigns of Waylande	Bod., Gough 134, no title.
1557	12m.	L.	London	„ Waylande	Bodleian, Gough 37.
1557	12m.	E. L.	London		British Museum.
1557	8vo.	E. L.	London	Assigns of Waylande	Bodleian, Douce.
1557	8vo.	L.	London	„ Waylande	Brit. Museum. Maskell.
1557	4to.	E. L.	London	Kingston & Sutton	Bodleian, Douce.
..	..	..	..	.....	Balliol College.
..	..	..	..	.....	Brit. Museum. Maskell.
1557	4to.	E. & L.	London	{ Kingston and Sutton, printed by Waylande	A. J. B. Hope, Esq.
1557		E. L.	London	Caly	Bodleian, Gough 80.
1557	4to.	E. L.	London	Kingston and Sutton	Bodleian, Gough 106.
1558	16m.	E. L.	London	Assigns of Waylande	British Museum.
..	Lord Spencer. 13444.
1558	8vo.	E.			Bodleian. Imperf.
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1558	8vo.	E. L.	London	Assigns of Waylande	Bodleian, Douce.
1558	8vo.	E. L.	London	„ Waylande	Brit. Museum. Maskell.
1558	12m.	E. L.	London	„ Waylande	Rev. J. Raine.
1566	8vo.	E.	London	W Serres	Bodleian.
1566	12m.	E.	London	W Seres	Balliol College, in Colophon date 1575.
1604	8vo.	E. L.	Antwp.		Bodleian.
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..	Sion College.

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1604	8vo.	L. E.	Antwp.		Bodleian, Douce.
1604	12m.	L. E.	Antwp.		Brit. Mus. MS. in Cat.
1684	12m.	E. L.	Rouen		British Museum.
n. d.	8vo.	E.	s. l.		Bodleian, Douce.
n. d.	4to.	E.			U. Lib. Cam., wants title.
n. d.	12m.	E. L.			Bodleian, Gough 51.
n. d.	12m.	E. L.			Univ. Lib. Cambridge.
n. d.				Reprint of Grafton of 1546	Bodleian, Gough 5.
n. d.				Fitzwilliam Museum, Cambridge.
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n. d.				Balliol College.
..				Bodleian, Gough 93.
..				Bodleian, Gough 88.
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n. d.	8vo.		s. l.		Brit. Museum. Reprint.
n. d.	long } 12m. }	E.		Nicolas Bourman	Rev. J. Raine.
1553—56?					
n. d.	4to.	E. L.			Balliol College.
n. d.	12m.	E. L.	London	Byddel	Balliol College.
n. d.	..		..	.....	Emmanuel College.*
n. d.	4to.	E. L.	London	Redman	Balliol Coll. No title. (A.)
n. d.	4to.	E.	No place or printer		Balliol College.
n. d.	4to.	E. & L.	London	Redman	Lambeth Library. Imp.
n. d.	12m.	E.			Lambeth Lib. Imp. (N. Bourman, 1540? See Herbert, 1, 594.)
n. d.		E. L.		Wayland	Marquis of Bath. Imp.
n. d.					Rev. J. Mendham.†
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1536—46?	12m.	E. L.			S. Cuthbert's Col. Ushaw.
n. d.	4to.		London	Petyt	King's Coll. Cambridge.‡

PSALTER. SARUM AND YORK.

1490	24m.	S.	Antwp.		Univ. Lib. Cambridge.
1499	8vo.		Westm.	W. de Worde	Lord Spencer.
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1516	8vo.	S. Y.	Paris	Byrkman	Brit. Museum. Maskell.
1516	4to.	S. Y.	Paris	Byrkman	Bodleian, Douce.
..			S. John's Col. Cambridge.
1516	8vo.	S.	Paris	Byrkman	Bodleian, Douce.

* At the beginning of this book there is a short tract, the A.B.C., by T. Pettit, and Pystles and Gospels at the end.

† No title or colophon, supposed to be of Queen Mary's time, and printed by Waylande. See Dibdin's *Ames*, III. 524-5.

‡ There are two books, with English prayers in the University Lib. Cambridge, under the head *Horarium*, 4to., on vellum. G. 3, 61, and G. 4, 4.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1516 } Feb. 22	4to.	S. Y.	Paris	Byrkman	U. L. Trin. Coll. Dublin.
1522	12m.	S.	Paris	Byrkman	Bodleian, Gough 66.
1522	4to.	S. Y.	Paris	Byrkman	Bodleian, Gough 126.
1522		S. Y.	Paris	Byrkman	S. Nicholas Ch. Newcast.
1522	4to.	S.	Paris		Univ. Lib. Cambridge.
1522	fol.	S.	Paris		Univ. Lib. Cambridge.
1524	12m.	S. Y.	Antwp.	P. Kaets	Brit. Museum. Maskell.
1524	12m.	S. Y.	Antwp.	{ Ruremond, sumptibus P. Kaets	Bodleian, Gough 60.
1530	12m.		London	Renis	Bodleian, Gough 53.
1530	8vo.	S.	London	Renis	Bodleian, Douce.
1535	4to.	S.	Paris	Regnault	Bodl. Gough 175.
1541	24m.	S.	Antwp.		Univ. Lib. Cambridge.
1552	8vo.		Paris	Vid. Regnault.	— Evans, Esq., formerly Duke of Sussex.
1553	8vo.	S.	Paris		Univ. Lib. Cambridge.
1555	12m.	S.	London	A. Kitson	Univ. Lib. Cambridge.
1555	12m.	S.	London	Kitson	Bodleian, Gough 61.
1564	18m.	S.	Antwp.		Univ. Lib. Cambridge.
n. d.	8vo.	S. Y.	Paris		Oriel College.
n. d.	12m.	S. Y.			Brit. Mu. Maskell. Wants title.
n. d.	fol.		Paris	Byrkman	Univ. Lib. Cambridge. No title.

PYSTLES AND GOSPELS.

1543	4to.		London	Petyt	Emmanuel College. At end of Primer.
1538	12m.		Paris		Trin. Coll. Camb. At the end of Primer of same date
1538	12m.				Bodleian, Gough 15.
1538	8vo.				Lambeth Library.
1549	12m.				Emmanuel College, at the end of Primer.
n. d.	s. 4t.		Paris		Lambeth Library.
n. d.	4to.		London	Redman	Ball. Col. } at the end of
n. d.	..		..	.....	Ball. Col. } the Prymers
n. d.	..		..	.....	marked A.
n. d.	12m.				S. John's Col. Cambridge.
n. d.	12m.			W. Hill	At the end of Primer.
n. d.	..				Marquis of Bath, (at the end of Prymer of 1546.)
n. d.	..				At the end of Primer of Waylande. Marq. of Bath.
n. d.	4to.		London	Herforde	Trinity Col. Cambridge, at the end of Horæ.
n. d.	4to.		..	.....	Trin. Col. Camb., at the end of Primer of 1545.
n. d.	12m.				S. John's Col. Cam., at the end of Prymer of 1542.
n. d.	4to.				Emmanuel College, at the end of Primer.
n. d.	{ long 12m.				King's Coll. Cambridge, at the end of Primer.
					Rev. J. Raine. At end of Primer.

RATIO BAPTIZANDI. SARUM.

Date.	Size.	—	Place.	Printer.	Where the Book is or to whom it belongs.
1604			Douay	Kelham	Exeter College.
1604	4to.		Duaci		Univ. lib. Cambridge. Institutio Baptizandi, &c.

ORDO BAPTIZANDI, ETC.

1632	16m.	s. l. & imp.		Sion College.
1632	..	..	.....	S. Peter's Priory, Hinckley.
n. d.	..	..	.....	Rev. Dr. Rock:*
n. d.	16m.	Paris	De la Fosse	U. L. Trin. Coll. Dublin.

SACRA INSTITUTIO. SARUM.

1604	4to.	Douay	Kelham	Bodleian, Gough 102.
..	..	..		Bishop Ullathorne. Birmingham.
..	..	..	.....	S. John's Coll. Camb.
..	..	..	.....	A. J. B. Hope, Esq.

TRACTATUS DIRECTORII HORARVM CANONICARVM.

1511	12m.	Paris		Univ. Lib. Cambridge.
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* Added to missale parvum, mentioned in title, but with a separate pagination.

THE following particulars have been added in a supplementary list because they could not be inserted in their proper places without a risk of error, for time would not permit that the list should be corrected throughout after the insertion of them. They include also two or three items omitted by mistake.

The Earl of Ashburnham.

MISSAL. SARUM. 1504, fol. Paris. Hopyl, imp. Cluen de Ammerfort and Byrkman.

— — — 1514, fol. Paris. Hopyl.

BREVIARY. SARUM. 1556, 4to. 2 vols. London. Kingston and Sutton.

HORÆ, B.V.M. SARUM. After 1520, large 8vo. Paris. Higman, for S. Vostre. vel.

— — — 1527. Paris. Hardouyn. Vel.

PRYMER, English. 1535, 4to. London. Byddell, for Marshall. Vel.

Stonyhurst College.

OFFICIUM, B.V.M. SARUM. Imp. n.d. 1512—1530? 8vo. Paris. Expensis Vostre.

MISSAL. SARUM. 1519, Oct. 30, 4to. Paris. Higman.

HORÆ, B. V. M. SARUM. 1526, Jan. 11, long and very narrow 8vo. Paris. Regnault.

PRYMER. SARUM. English, 1521, 12mo. Paris. Regnault.

— — — English and Latin, and Epistles and Gospels. 1541, 8vo. London. Thomas Petyt.

HORÆ, B. V. M. SARUM. 1556, 12mo. Rouen. Valentin.

BREVIARY. SARUM. P. H. 1556, small 32mo. Rouen. Valentin.

ENCHIRIDION. SARUM. 12mo. Paris?

Earl Spencer.

MISSALE PARVUM, &c. s. l. 1626, 4to.

BOOK OF PRAYER, for Salisbury use. 1553, 4to. John Byddell, for W. Marshall. 17101.

Emmanuel College, Cambridge.

SARUM MISSAL of 1510—1511.

Lambeth Palace Library.

LIBER FESTIVALIS. Three editions; by Caxton; by Faques; and one anonymous. See No. 20, p. 8; No. 30, p. 12; No. 537, p. 241; also pp. 329—397.

I have let slip an opportunity of looking over these references. They were given me by the gentleman who kindly communicated to me the list of books at Oscott.

Balliol College, Oxford.

PRIMER, Latin. Small fol. Illuminated. No title page.

Mr. Toovey.

PSALTER, or imperfect Breviary. Sarum. Small fol.

The Calendar, and the latter part of the Sarum Breviary of 1555, at S.Cuthbert's College, Ushaw, appear to have been printed at a different time from the rest; and the like may be said of Mr. Horner's Breviary, 1535-55, marked *.

The small Tract, A. B. C., was found in the original binding of the Missal of 1557, at Ushaw. It consists of half a sheet of eight pages, by Day. No date.

In Mr. Grenville's Library. British Museum.

PRAYER, of Salisbury Use. n.d., 8vo., (1531.) Latin, some English at the end.

Before the Horse of 1498, at Trinity College, Cambridge, is a short godly psalm of Queen Mary, by Richard Beard. A.D. 1555. London. W. Griffith. Six leaves.

British Museum. Maskell.

PRIMER, in English. London. 12mo., 1560. Seres.

Mr. Pickering.

PRIMER, with the Pystles and Gospels. 8vo. The Primer is of Paris, 1538. Pystles and Gospels no date, but seems to be of the same date with the rest.

PYSTLES AND GOSPELS. 4to. London. n.d. Abraham Vele.

_____ 4to. London. n.d. (1544-8.) John Hereforde.

_____ 4to. W. Powell. n.d.

PRIMER, English and Latin. 4to. 1557. London. Kingston and Sutton. At the end, another copy of the last mentioned Pystles and Gospels.

PYSTLES AND GOSPELS. 1538, 12mo. or 8vo.

_____ 1553, 12mo. John Waley.

_____ 1540, 4to. Richard Bankes.

_____ n.d. (about 1546), 4to. T. Petyt.

_____ 1574, 4to. London. John Awdeley.

MANUALE. SARUM. 1554, 4to. Rouen. Valentin imp.

MISSALE. SARUM. 1554, 4to. Rouen. Valentin and Hamillon imp.

There seems to be another Primer, without date, at Emmanuel College, Cambridge.

A Sarum Manual at Caius College, H 2, 4to., Rouen imp., wants colophon. It was presented to the college by Humphrey de la Poole in 1498.

Mr. Mendham has a copy of the Sarum Missal of 1515.

ARCHITECTURAL LOCALISMS, AS ILLUSTRATED BY THE CHURCHES OF NORTHAMPTONSHIRE AND LEICESTERSHIRE.

*A Paper read before the Oxford Architectural Society, June 6th, 1849,
by EDWARD A. FREEMAN, M.A., Corresponding Secretary.**

(Concluded from page 192.)

WE have now finally to consider the district under examination with reference no longer to the outline and proportion of its churches, but as to the illustrations which it affords of the history of architecture, of the developement and progress of successive styles. In this respect Northamptonshire is one of the most important counties in England. Its merit does not lie, like that of some others, Somerset for instance, in possessing a single prevalent style, and exhibiting first-rate examples of that style in all its fulness. Work of all dates is very much mixed together, and a church, historically or æsthetically belonging to a single period, is decidedly the exception. But in tracing out the successive changes which architecture underwent in this country, probably no district could afford us more assistance. Containing work of all dates, it is more especially rich in those specimens of transition from one style to another which are historically the most valuable of all, and at almost every period the actual style of architecture, as well as the features of the churches, presents some unmistakeable local impress.

Of Norman work a good deal occurs, but chiefly in the centre of the county, immediately around Northampton. In that neighbourhood a very large proportion of the churches contain portions, and sometimes very extensive ones, of that style; but more to the north and south examples are much less frequent. The remains of this period, with the exception of doorways, are almost entirely confined to the interiors: piers and arches of this style are very common, but the walls seem to have been almost always rebuilt, so that the characteristic Norman exterior, with its ranges of pilasters and windows, hardly ever occurs. Some slight approaches to it may be traced in the round part of S. Sepulchre's, but the effect is almost entirely destroyed by later insertions and mutilations. Consequently the visitor will continually find the predominant character of an interior Norman, when an external view gave not the least promise of any such gratification.

Nowhere can the genuine Norman pier and arch as adapted to small parish churches be better studied than in this county. The pier is usually columnar, of low proportions, but not lower than the style demands; it is finished with a carved capital and square abacus, and supports an arch usually without any moulding or other ornament.

* [We have not thought it right in a paper bearing the name of its author to alter his nomenclature; but in retaining that of Rickman in this instance, we beg to have it understood that we are not at all more favourable to it than we have hitherto been.—ED.]

The rich arches of S. Peter's are an exception, and the columns also are much slenderer than usual, and provided with an anomalous band. On the other hand we find at Grendon an example of what is very rare, because very unnecessary, in parochial architecture, the vast cylindrical piers common, and most appropriate, in our greater churches. At Towcester are some curious clustered piers, oddly enriched with the chevron.

The churches of Kingsthorpe, Brockhall, and Spratton, will supply excellent studies of the Norman arcade, as it occurs in Northamptonshire; the first is the best example, the second being very plain, and the third verging on Transition. And I must not omit to mention the northern arcade at Brigstock, as supplying, when compared with the well-known belfry arch, a most striking proof of the difference between Anglo-Saxon and Norman Romanesque.

Norman doorways are common enough in the district where the style is usual, and, as in other parts of England, they are not unfrequent even where the Norman pier and arch is seldom found. Very large and rich doorways, such as those of Iffley or Malmesbury Abbey, are hardly found, and many quite plain ones, without shaft or moulding, occur in small churches or in inferior positions. But most of them have at least one order furnished with a shaft, and more or less moulding to the arch. Very good examples occur at S. Giles Northampton, Spratton, Roade, Brackley, Wellingborough, Werrington, and Earls Barton, the latter remarkable for the use of the beak-head moulding, whereas the ornament employed is usually only of the chevron form. It is curious that at S. Peter's, where the internal Norman work is so gorgeous, the doorways are much plainer than usual. At Pitsford is the only example I remember of a tympanum, which is covered with sculpture.

The remarks I have already made exclude the possibility of any extensive occurrence of Norman windows; and I am not aware of the existence of any enriched ones. I have already mentioned the clerestories at S. Peter's and Rothwell; a few other small and plain windows are found here and there, as at Roade, and at Upton, a small and rude, but comparatively unaltered, Norman church. And I may here mention the pilasters and bell-gable at the west end of Northborough as an instance of external Norman work. The usual reconstruction of the external walls prevents also any great appearance of mural arcades, inside or out; but a very noticeable one runs along the interior of the chancel at Earls Barton.

As far as I am acquainted with Leicestershire it contains but little Norman work; even doorways are quite rare in the parts I have visited. The most notable Romanesque specimen is one of a sort quite different from anything in Northamptonshire, namely, the choir of S. Mary's, in Leicester, where we have no piers or arches, but one of the finest displays in England of an unaltered range of large and rich Norman windows, with external pilasters of singular character. The same church has a good deal of Norman work besides, especially a very odd arcade at the west end. The sedilia are well known. The other churches in Leicester, differing in this as in other respects from those in the rest of the county, contain some Norman work: I may

particularly mention the plain, but grand, lantern arches of S. Martin's. Thurcaston church has a good Norman doorway, and South Kilworth, on the Northamptonshire border, a plain arcade with columnar piers, a ruder version of the Northamptonshire type.

Proceeding from Romanesque to the transitional forms between that style and Gothic, we shall find that period exhibiting the architecture of Northamptonshire in its most interesting aspect. The local forms of the Transition are more remarkable than any which occur earlier or later, and are worthy of the most attentive study: the more so as they depart very widely from the ordinary and natural progress of the development. Without going at any length into the history and philosophy of the Transition, I may briefly recapitulate that its natural and normal course seems to be to engraft the pointed arch, first as one of construction, then as one of decoration, upon Romanesque architecture otherwise unaltered, and finally by degrees to bring the mouldings and other details into conformity with the construction thus established. Hence the pointed arch, without mouldings, and supported by Romanesque piers, though inconsistent and often unsightly, is a necessary stage in the development of Gothic art. But the use of the round arch with confirmed Gothic detail is no stage of the development, but something unnatural and anomalous; yet at the same time it was most likely to happen during a great architectural revolution, which could not fail to call out great diversities of taste, and all of whose conductors could not have been philosophic artists. And this form of architecture not only exists, but affords us an opportunity of contemplating a double localism. It is a style characteristic of Northamptonshire, and it is moreover characteristic of north-eastern Northamptonshire as opposed to the rest of the county. Allowing, as before, for a few occasional exceptions, we may again make an architectural division of the county, nearly coinciding with our former one of the "tower" and the "spire country." The latter clave to the round arch long after its days were elsewhere numbered, in the former an extensive use of the pointed was early introduced. The north gives us an inconsistent style of architecture, set off in many instances by great beauty of detail; the south presents the ordinary and natural progress of the development in a somewhat rude form.

There are several examples of this stage in the southern parts of the county. Stowe church, well known for its Anglo-Saxon tower, and King's Sutton, so famous for its spire, exhibit in their interiors the pointed arch supported on the ordinary Romanesque column of the district. In the round part of S. Sepulchre's* we have plain, almost rude, pointed arches resting on cylindrical piers of amazing bulk. But the finest specimen of the kind is the superb church of Rothwell,

* Some of the features in the choir of this church are odd: in the north arcade the responds are Romanesque, the piers Early English, yet they seem contemporary. Of this sort of transition, consisting of a simultaneous use of different styles, we shall soon come to another instance in Roade church. The triplet at the east end of the north aisle has square abaci, as have the couplets in the chancel at Cogenhoe, which are set under blank arches, like pier-arches, but clearly never designed to be opened. There is a similar arrangement in the chancel at Cuddesden, but I do not recollect it elsewhere in Northamptonshire.

which certainly approaches as near to actual beauty as so imperfect a style well can. Both the nave and choir of this church, the largest, and perhaps, on the whole, the most striking in the county, are internally Transitional. The tall clustered piers of the nave, with their plain recessed arches, are most effective; the proportion which, with the cylindrical form used at Gloucester and Tewkesbury, approaches to the hideous, here relieves massiveness without sacrificing dignity. It really goes far to unite the stateliness of Romanesque with the light and aspiring character of the later Gothic. The arcades of the choir have altogether different proportions, the piers are slenderer, the arches wider and stilted; but the effect here also, except of course in the last respect, is exceedingly good.

It may be worth mentioning, as an instance of the advanced character of this kind of Transition, that the pointed arch frequently occurs in doorways, the very feature where we commonly find the round retained till a much later period. The rich western portal at Rothwell is well known; smaller and plainer ones occur at S. Sepulchre's, Great Doddington, and numerous other instances, and there is one of decoration in the west porch of the college chapel at Brackley. It is a long time since the single visit which I paid to that church, so I will not be very positive, but my impression is that this doorway is most likely contemporary with the Early English work with which it is connected. It is, as we shall soon see, not uncommon to find almost pure Romanesque doorways in otherwise Gothic structures; the singularity is that here, though Romanesque in other respects, it has assumed the pointed arch. Roade church also contains some Norman, Transitional, and Early English work, which appears to be contemporary.

We now turn from the *pointed Romanesque* of the south to the *round-arched Gothic* of the north, for I cannot express the character of the styles so forcibly as by these strange oxymora. Here, unless we consider Rothwell an exception—its geographical position being on the debateable ground—the former, the common Transition, hardly occurs; the pointed arch, instead of the first, was the last Gothic feature to come into general use. So strange an anomaly may fairly claim to be treated somewhat in detail.

The Transition in this district first of all exhibits the phenomenon not only of round arches, but of other Norman features continued after the usual period. We shall find this especially the case in doorways, but it will be better to commence the subject with the most important feature of a church, the pier-arches. In Moulton church, for instance, plain round arches rest upon piers, which, though neither their mouldings nor their section are at all advanced, yet exhibit so decidedly Gothic a feature as the round abacus. And though these piers appear to have been introduced into a more purely Romanesque design, which has either been altered, or finished in a way not originally contemplated, so that the arch* may be actually older than the pier on which it rests, or at any rate part of an older design, still the fact of the

* This is the case at Burton Latimer, a church I have not seen, where Norman arches enriched with the chevron, so rare in pier-arches, rest on inserted Early English piers.

change having been applied to the pier, and not extended to the arch, marks the state of feeling I am endeavouring to elucidate perhaps even more remarkably than an original construction of the same nature. A similar appearance of unmoulded round arches resting on piers with the round abacus is found in part of the nave of Woodford church, and the belfry-arch of Sywell. But both of these churches contain portions approximating more nearly to the ordinary Transition; at Sywell the internal arcade belongs wholly to it, Romanesque columns supporting plain pointed arches. At Woodford arches of the same kind rest on columns with round abaci and floriated capitals rather to be called Early English. But here also, though the arches are pointed, we still find the pier more advanced in character than the arch. Of these three churches Woodford is the only one decidedly in the spire and round-arch country; the others are on the marches of the two districts, and might geographically be just as well reckoned to the other. Hence at Sywell the occurrence of both forms of Transition is only what we should expect.

But it is more in the north, about Peterborough, that we find the most undoubted and conspicuous examples of the late use of the round pier-arch. It may appear at first sight to be borrowed from the architecture of the cathedral, where the nave exhibits Romanesque work, tolerably pure, of a date contemporary with many buildings of an advanced Transitional character. But if so, the influence of its example must have been extremely indirect, as it contains no instance of the round-arched Early English for which we are seeking, while the common form of the Transition does occur in the western transept. The progress of the style can be nowhere better traced than in the noble nave of Barnack church, beautiful in spite of its inconsistencies.* Here we have on the north side tall and slender columns with Corinthianizing capitals and square abaci, which, strange to say, are of the form cut up into four, which, if anywhere appropriate, is only so with a much heavier pillar. On these rest round arches, all but the most western channelled with a light chevron moulding; the other has Early Gothic mouldings. With this last exception this arcade, with its light columns, wide arches, its elegant and buoyant appearance, its character, though decidedly Transitional, still so eminently classical, reminds one rather of some of the later Basilican churches of Italy than of the stern and heavy Romanesque of our own land. We have just seen in a single member of this arcade an Early English round arch resting on a Romanesque shaft; on the opposite side of the church we find the same system more completely carried out. The south arcade is purely Early English in everything but the form of the arches; the piers, somewhat lower and more massive than the columns on the other side, are banded clusters of shafts, with floriated capitals united under one large round abacus.

* Something similar, in a small degree, might be found in the arcade in Hartwell chapel, now, I fear, destroyed; the columns were very much lower than at Barnack, with floriated capitals, and abaci with the angles chamfered off; the arches round, very wide, with a single chamfer and a rich nail-head moulding. Contemporary is a round-headed doorway with toothing. This is the nearest approximation I know of in the south to the northern Transition.

Barnack is, on the whole, the richest and most remarkable instance that I am acquainted with of this singular transition and the style in which it resulted, but several other examples of some importance will be found. In Polebrook church, which may fairly rank next to Barnack, we find the round arch, not indeed moulded, but so chamfered as to take away all Romanesque character, resting on Romanesque responds, on Early English ones, and on tall columns like those of Barnack, but whose more advanced style is testified by their round abaci and the substitution in the capitals of Early Gothic for Corinthian foliage. At Werrington round arches are supported by clusters of singular and elaborate section, at Helpstone by the common round pillar; in the latter case they are intermingled with pointed ones. Finally, if my memory does not fail me, the same arrangement is followed in the nave at Castor. It is a long time since I visited that most interesting church, and I have no drawing of any part of its interior, except of the pure Romanesque lantern, but my impression is that here also the round arch is retained in arcades otherwise Early English.

The same rule will be found to be carried out in doorways no less than in pier-arches. Sometimes, as in the well-known instance at Castle Ashby, and the outer doorway of the porch at Great Addington, not only the round arch, but very much of Norman detail, is found intermingled with the Early English work which probably fixes its date. Sometimes again, just as is the case in pier-arches also, the round arch is the only Norman feature retained; the mouldings being purely Early English, and even the abaci sometimes round, though sometimes they are square; the use of the round abacus in a doorway being one of the surest signs of quite confirmed Gothic. This form of doorway is very usual for the internal entrance of a porch, the outer arch being pointed: instances occur at Barnack, Brigstock, Brixworth, Woodford, Helpstone, Polebrook, and Duston. At Etton the arrangement is reversed, the inner arch being pointed, the outer round.

In the case of windows I only remember one distinct instance of a round-headed lancet, namely, in the tower at Polebrook, with a tooth-moulding on the label. But as a containing arch over a couplet in belfry windows, the round form is certainly more common than the pointed, even when the style is matured Early English. The pointed arches at Woodford and Sywell, where much Romanesque character is retained, are decided exceptions to the general rule. In the south this form of window is less common, and, when it occurs, the arch is usually pointed; still we have at least one example of the northern arrangement at Cold Higham.

I can hardly conceive a stronger case of localism than all this. Of course I do not mean that the use of the round arch after the disuse of Romanesque details is at all peculiar to Northamptonshire. Both the round-arched Early English doorway and the Romanesque doorway retained beyond its ordinary time are found occasionally in many other parts,—the western doorway at Llandaff is a notable instance. Indeed the incidental use of the round arch is sometimes found still later, as in the well-known doorways at Slym-

bridge, in Gloucestershire,* and in one which has been mentioned to me in the collegiate church of Brecon, all of which are Decorated, whereas I remember no instance in Northamptonshire later than Early English. But most examples of this kind which I have as yet seen elsewhere appear merely incidental; whereas in Northamptonshire it is no individual freak, it is a characteristic of a district spread over a long space of time. The tendency to employ the round arch while elsewhere the pointed was more usual, extends from the first glimmerings of the Transition till quite the last days of the pure Lancet style. If the latter be defined as excluding the round arch on the one side, and the traceried window on the other, in north Northamptonshire it does not exist.

The use of the round pier-arch is the most remarkable case; its prevalence in doorways is only a more frequent occurrence of a phenomenon which is hardly anywhere quite unknown; but its systematic use in the feature where the supremacy of its rival was soonest and most thoroughly completed, is what most decisively stamps the localism. The occurrence in belfry-windows may be more readily attributed to the influence of an individual or school; but between the different examples of round pier-arches, besides the long period over which they are scattered, there is no resemblance sufficient to justify any such conclusion. And comparatively few as the instances are, still in the case of a custom so strange and unnatural, we are fully entitled to call it a systematic use.

But there is yet another consideration connected with this localism. In this district there is far more work of the thirteenth century than of any other; it was clearly the great church-building era; and the local style of that era is one strongly imbued with Romanesque elements. Yet this is the part of the county in which, as we have seen, actual Norman remains are much less frequent than in districts where no such lingering traces of Romanesque affect the succeeding style. Yet one would have supposed that they would nowhere have had so good a chance of preservation as in a district where the taste of many must clearly have preferred at least their general effect to that of the purer Early Gothic. The natural inference seems to be that comparatively few Norman* buildings ever existed. Combining this probability with the fact that in no other part of England are there so many and so important Anglo-Saxon remains, we may fairly suppose that the destruction of our national edifices during the earlier days of Norman tyranny

* Next to Northamptonshire, this county contains more examples of a late use of the round arch than any I know. I have as yet explored only a small part of it, but besides Slymbridge I can mention Early English examples, both in windows and a doorway—the latter in its square label and spandrels a strange anticipation of Perpendicular—in one of the buildings attached to Gloucester Cathedral; in arches of windows in S. Nicholas, Gloucester, which now have Perpendicular tracery inserted, but which seem to have been originally containing arches over couplets or triplets, in a fine doorway at Ozleworth; and in the magnificent quintuplet of lancets in the west front of Berkeley church; together with a ruder Decorated example at Stone. But I have as yet seen no instances of pier arches.

* Traces of Norman work often occur, however, where they quite have to be looked for, as the plinths under the piers at Irthlingborough: the western responds at Irehester are a case somewhat less strong. But, as has been said, the greatest prevalence both of the round-arched Early English and of Anglo-Saxon remains is found still further north.

was less complete in this district than elsewhere, but that many Anglo-Saxon fabrics, or considerable portions of them, survived till the thirteenth century, and were immediately succeeded by the present churches without any Norman buildings intervening. They might the more probably have been spared, as, from what still exists at Earls Barton and Barnack, the Anglo-Saxon churches of this district may be fairly concluded to have been as superior to the common run of structures of that age, as are those of later times. Some Anglo-Saxon churches, as Earls Barton and Brigstock, undoubtedly received Norman alterations; but at Barnack there are no traces of anything between the Anglo-Saxon tower and the Transitional and Early English arcades. Where the round-arched Early English occurs in a church containing no pure Norman portions, there can be no difficulty whatever in supposing it to have immediately supplanted a Saxon building; and to apply the same style to alterations of Norman buildings, as at Werrington and Castor, was even more natural than elsewhere. Yet even in these last, unless there be Norman traces—as of plinths—which I do not recollect, the Early English arcades may have had Saxon and not Norman predecessors.

Of ordinary Early English work with the pointed arch, Northamptonshire contains a vast quantity, but it has not many distinctive features. It is common throughout the county, but, as usual, is of a much better and richer character in the north than in the south. Arcades are very common, but seldom present any elaborate work; there is but little in the way of floriated capitals or moulded arches, and though clustered piers are commonly used in the north, they are not often of any complicated section. The quatrefoil form, or some modification of it, is decidedly the most usual kind of cluster, both in Early English and Decorated. Early English pointed doorways are common, and are found of every degree of ornament, from absolute plainness up to the gorgeous magnificence of Warmington and Higham Ferrers. In the north the tooth-moulding continually occurs, but in the south it is seldom found; Floore is an exception in this, as in many other respects; one of the best doorways, without this ornament, but with an architrave of elaborate section, occurs at Brington. The shallow porch in the thickness of the wall occurs only in a few of the most magnificent western doorways, but from its extreme rarity elsewhere, it may be fairly reckoned as a localism. Early English examples occur at Higham Ferrers and Raunds, and a Decorated one at Rushden. The first mentioned, with its double doorway, the only one I know in a parish church, and the grandest individual feature in the whole county, is by far the most magnificent of the three, and is perhaps the most stately entrance into a parochial building in all England.

Considering the great abundance of Early English work, there is by no means so great a store of lancet windows, especially of triplets and similar compositions, as might naturally have been expected. Small unornamented single windows, and more frequently couplets, are common in the south; the chancel at Greens Norton affords some of the most elegant examples, but that at Morton Pinkeney is a more perfect whole, as being finished with a fine eastern triplet. In fact, good east

windows of any date are not over common in Northamptonshire, very many being Debased insertions. Of west ends, Brackley college chapel has a good triplet, and Canons Ashby must have had one originally, when the whole front, with its rich doorway and mural arcades, must have been magnificent indeed. In the north, lancet windows are very far from common; indeed, compared with other features of the style, there is an absolute dearth of them. This is partly to be attributed to later alterations, but mainly, I am persuaded, to an early use of tracery. The incipient Geometrical window is the prevalent window throughout north Northamptonshire; it occurs in all the best examples, and nowhere can its development be more fully and clearly traced out. In the south also there are numerous examples, though there is often a good deal of difference in their character. It is the predominant window at Warmington, where, however, are the well known enriched *side* triplets; the east window of Polebrook is a triplet of surpassing internal gorgeousness, and there is a plain one at Werrington.

The localisms which I have observed during the Decorated period are chiefly confined to windows. Reticulated tracery is even more common than elsewhere; but there are many good examples of other kinds, both Geometrical and Flowing. But instances of large Decorated windows are not frequent; even in east ends I do not call to mind any of more than five lights, except that at Raunds. Arch tracery is not uncommon in its simplest form,* as in the five-light east window at Irthlingborough, and three-light ones at Finedon and Duston. Of Arch and Foil there is a good deal; but of fully developed pure Geometrical tracery on a large scale, though there are several fair examples, there is less than one would have expected from its extreme frequency in smaller windows. Cottesbrook church contains a fine series, and good three-light examples occur at Oundle and Easton Neston, a four-light at Oundle, and a six-light in the east window at Raunds. A three-light example at Wood Newton is remarkable for the use of the straight-sided arch, as in the east windows of Shalflete and Arreton. The east window of Wellingborough, which contains some Flowing elements, is well known; those of Geddington and Market Harborough have tracery nearly identical with it. A very pretty type of three-light subarcuated windows, with Divergent tracery in the complement, is rather usual, as at Irthlingborough, Brampton, and several other churches. Some of the Flowing windows have a greater or less Flamboyant element in them, which may be seen in such windows at Castor, Aldwinkle S. Peter's, S. Giles, Northampton, Milton Malsor, Duston, Yelvertoft, Hartwell, and the chapel by the abbey gate at Peterborough, and even in the magnificent five-light east windows of Ringstead and Cotterstock. It also enters into an odd type of three-light window which occurs at Raunds, Ringstead, and Kingscliffe, where Flamboyant lines in the head rest on intersecting semicircular arches. But though these windows have much of the Flamboyant lines, the foliation is usually, though not invariably, of the

* The east window at Barnack, with canopies over the lights, is a strange perversion of this form, analogous to that in Merton Chape.

Flowing kind. The transition from Flowing to Perpendicular tracery may be studied in many occasional windows, and in the fine series in the chancel at Kislisbury.

It is by no means unusual to find an ogee-head to Decorated windows, especially when the tracery is Reticulated, of which the choir at Higham Ferrers is a grand example. Earls Barton, Kingsthorpe, Chacombe, Litchborough, Harlestone, and Chipping Warden supply smaller ones.

But the grand localism of the Northamptonshire Decorated, one which I think does not extend itself to Leicestershire in any* considerable degree, is the constant use of flat-headed windows, sometimes with segmental arches, but more frequently quite square. This peculiarity, one by no means conducive to beauty, began, like the use of the clerestory and low roof, extremely early, and, like that, became gradually more prevalent, till in some positions it became nearly universal. We have seen how constant is the use of the square head in the clerestory, and in every other position, even the ends of the aisles, it occurs over and over again. In clerestories and low aisles there seems no objection to it, but it ruins a well-proportioned chancel like Grendon to be lighted by these broad square windows. I do not, however, remember any instance of this shape invading the east end, either in Decorated or good Perpendicular times.

The origin of this usage can be traced in uninterrupted succession up to pure Lancet times; as in the chancel of Stanion we have couplets of lancets with square labels over them. The Northamptonshire square-headed window seems always to be an assemblage of two or more lights; I do not remember anything like the decapitated lancets at Cowley, Oxon, unless we except the west window at Ringstead, and there, though the opening is square-headed, there is a trefoiled arch over it. At Stanion they are simple lancets, but in the clerestories at Aldwinkle All Saints, and Little Harrowden, we find the pointed, and at Polebrook the round-headed, trefoil, treated in a similar manner. From a couplet under a label they were soon,† perhaps contemporary with the earliest Geometrical windows, converted into actual two-light windows. One at Brigstock is a curious transitional instance; externally there are two *trefoiled* lights with eyes, though not pierced; internally it retains the form of two *trefoil* lancets. One similar in external form occurs in S. Peter's, Northampton. This form, with the eyes pierced, is by no means an uncommon window throughout the Decorated period, as in the clerestories of the nave at Higham and the chancel at Raunds, and in the aisles at Irthlingborough and Blakesley. At Wootton we have it in a window of very delicate execution, with the eyes trefoiled. The same church has another window, contemporary, I believe, and equally elegant, where the lights have ogee

* The square-headed window at Ashby Folville is well known; there is a series at Great Bowden, close to the Northamptonshire border. There is an admirable series at Wymington, just in Bedfordshire, but very near Higham and Rushden. At Whetstone, Leicestershire, are segmental windows, bearing date 1335.

† I am inclined, however, to believe that the distinct lights were retained alongside of this form into the Decorated period.

arches, and the eyes have also a complete trefoiled foliation. This has at once brought us to the common square-headed Decorated window of the district, which has the same lines, but is seldom found so delicately wrought, and the eyes are generally left unfoliated, or merely trefoiled at the bottom, so as to look rather like a decapitated Reticulated window. I have already mentioned the two-light window of this type as one of the most prevalent in clerestories, and, of three lights, it is a great deal too common both in aisles and chancels.

I have thus traced this kind of window in its natural development from the couplet of lancets, but several other varieties co-existed with it. Thus the Perpendicular line, which so often intrudes itself in a sort of incidental way into Geometrical windows, especially those of the Arch class, to which all these may be considered as belonging, is found in these somewhat more naturally than elsewhere. We find it with trefoil lights in one plane in the clerestory at Aldwinkle All Saints, with the soffit-cusp at Helpstone, and with the ordinary trefoiled lights at Titchmarsh. From this we are led at once to the common square-headed Perpendicular window, which can only differ from it in its mouldings. Nor must I omit to mention the two very odd and anomalous windows at the west ends of the aisles at Glapthorn; one has two lights of the square-headed trefoil shape, under an arch of the same form with a square label over: the other has two lights which may be called, after the same analogy, square-headed septfoil, under a square head and label.

All these square-headed windows, containing merely arched lights, seem to be quite distinct formations, developed without any reference to the arched window. But those which contain actual tracery can hardly fail to have been borrowed from the latter. I do not remember anything in Northamptonshire like the display of Flowing types at Wymington, but square-headed windows with a good deal of tracery are by no means uncommon. They are of course usually of the Reticulated form, or some of its modifications, of which good examples occur at Litchborough and in the chancel of Church Brampton, one of which was barbarously and wantonly destroyed during my recollection. The ogee tracery, just as well adapted to the square-head as the Reticulated, occurred in at least two examples, an ugly unfoliated one at Yelvertoft, and one with cusps in the *old* church at Braunston, the new design, unless it has been altogether changed from the engraving originally published, of course exhibiting a magnanimous contempt for this and all other local considerations. Another quite different type of square-headed window is where two lights, with tracery in the head of each, are grouped under a square head, and the spandrels opened, as in the belfry-windows at Aynhoe and Kings Sutton. Slightly analogous to these is the round window at Milton Malsor, the only one of any size I know in the county, which is set in a square frame, with all four spandrels pierced and foliated.

The segmental arch seems rare by the side of the square head, but it certainly is common compared with its use in other districts. The earliest external one I know, for of course I do not reckon rear-arches, is over a quintuplet of lancets at the east end of Etton church. This

is pointed, and the lancets are still distinct; a three-light window of simple Arch tracery under a round segmental arch occurs at Chacombe, and a four-light under an actual semicircular one at Rothersthorpe. Byfield church contains a vast assortment of flat-headed windows, both round and segmental; they exhibit various, and some very singular, patterns, of Arch, and Arch and Foil tracery; the long narrow windows in the side walls of the lofty chancel have a very remarkable effect. Windows of nearly the same pattern, but much shorter, occur at Barnack. We find them now and then with Reticulated tracery, as at Pattishall, and the clerestory of Everdon; as also at Kingscliffe, where the tracery verges on Perpendicular. But the largest and grandest example of a flat-headed window is that at Northborough, engraved in Mr. Sharpe's series. This localism may possibly have been to some extent influenced by the example of Peterborough cathedral, which exhibits whole ranges of windows of this form.

Good Perpendicular work is by no means common, compared with the frequency of its occurrence, always excepting the towers. It is not unusual to find a steeple elaborately finished in ashlar, with every detail of the most delicate kind, attached to a rubble church of the coarsest execution. The windows, especially in the north, are often excessively poor, with hardly anything to be called tracery. This is very conspicuous at Islip, and is a most striking contrast to the beauty of the steeple, and of the pier-ranges, the latter so rare a feature in Northamptonshire. There are however, a few examples of late Perpendicular, well worked in ashlar, with delicate mouldings and good tracery, as Whiston church throughout, the south chapel of Aldwinkle All Saints, and the chancel and north chapel at Brington. There are also several good windows scattered up and down, of which the east window at Rothwell is perhaps the finest; and there is a handsome three-light type, subarcuated, evidently the continuation of the similar Decorated pattern mentioned above. But the most characteristic form of Perpendicular window in Northamptonshire is very different, and, though only found in comparatively few instances, is decidedly a localism. The tracery begins far below the spring of the arch, and is intersected by transoms, sometimes several in number, according to the height; the arch is usually obtuse or four-centred, very commonly presenting a curious variety of the latter form, with the upper segments straight, and acutely pointed. They are of various sizes and proportions, but the most typical are of three lights, very lofty, and with acutely pointed four-centred arches. Ruder and coarser examples are found in the south at Middleton Cheney, Ashby St. Ledgers, and Weedon Beck, but the best are at Grendon, Titchmarsh, (both west windows) and above all at Rushden, which contains a grand and varied series, adding greatly to the splendour of that magnificent church. They cannot be called beautiful, indeed I can well imagine that, viewed by themselves, they may be thought positively ugly, but they contribute admirably to produce a rich and striking effect.

Northamptonshire also contains several instances of that return to earlier forms of tracery which has been often remarked as a tendency

of the late Perpendicular ; instances occur at Rushden, Titchmarsh, and, above all, Luffwick. This latter church contains one from which the Perpendicular line has entirely departed, and the whole pattern is thoroughly Decorated. There is a good deal of stained glass in the church, and I have been told that part is of Decorated and part of Perpendicular date ; it appears that during the Perpendicular repair, some old glass was used again, and some new made ; where the former was the case, Decorated patterns were employed, while the new was put into tracery of the common form of the period.

In all these the use of Decorated tracery is a case of *renaissance* ; but in one part of the building it was, almost necessarily, retained throughout the Perpendicular period. This is the spire lights, whose form hardly admits of the genuine tracery of the latter. Sometimes we find straight intersecting lines, as at Easton Maudit, but more commonly a sort of Geometrical pattern, something like what is used in the spandrels of doorways.

Square-headed Perpendicular windows of course occur in abundance, yet not so commonly as might have been expected from their extreme frequency during the preceding style. I really am by no means sure whether the Decorated examples would not outnumber them. Of course but few of these call for any remark ; two only I remember worth notice ; one at Paston, which, like the great south window at Dorchester, has Decorated mouldings, though its tracery is decidedly Perpendicular, employing, however, the pointed *trefoil* arch both in the principal and batement-lights : the other at Staverton is remarkable for its immense height and the successive ranges of batement-lights.

I cannot bring nearly so many instances of decided localisms of style from Leicestershire as from Northamptonshire, but I should say that, in those churches which are of any merit at all, there are nearly as many studies of tracery, and decidedly, in proportion to the much smaller number of churches that I have seen there than in Northamptonshire, many more instances of fine internal wholes. Thurlaston is a good study of a sort of advanced Transition unknown in Northamptonshire ; the piers are columnar, with a sort of multiplied Ionic capital ; the abacus round with four square projections ; the arch moulded with the pointed keel, as in the Transitional work at S. David's. S. Martin's and S. Margaret's in Leicester supply Early Gothic naves which may rank with the choirs of Dorchester and Stafford ; Sileby and Cossington are curious for the disproportion in the size of the arches, and the former for their richness ; while of Perpendicular naves I may mention Narborough, Harborough, Great Bowden, Great Claybrook, Oadby, and Syston as all well worthy attention. The first four have the common channelled pier with a distinct capital to each shaft ; at Oadby the members are all linked under one octagonal capital, a use, I believe, more common in Devonshire ; at Syston are panelled piers either hexagonal or octagonal—I must confess that I do not remember which—with panelled arches of only one chamfered order. The use of the panelled arch prevails throughout the church.

P.S.—In speaking of the Northamptonshire broaches I omitted all mention of one of the best of its own scale, that of Loddington. The

tower is pure Lancet, rising one stage, diminished and unbuttressed, above the roof of the nave, the lower part has double buttresses. There is a western doorway enriched with shafts and tooth moulding, set under a high pediment, above this is a single small lancet window. The belfry stage is quite unlike any other which I have seen in the county; it contains two long lancets with banded jamb-shafts not grouped under an arch. Above is a row of quatrefoils, an early example. The spire is either Decorated or Perpendicular—I have unfortunately no note of the details which would decide the point,—somewhat taller than usual, with small squinches, and no great projection to the crocketed spire-lights; I hardly know a prettier example, and the composition of the tower stands quite by itself.

THE ECCLESIOLOGICAL MOVEMENT IN FRANCE, BY
MM. LASSUS AND VIOLET LE DUC.

NO. I.—THE SAINTE CHAPELLE, ETC. BY M. LASSUS.

WE have very great satisfaction in informing our readers that we are enabled to promise them a series of articles, of no ordinary interest, of which we present them with the first in the present number. The two gentlemen, whose reputation is so firmly, deservedly, and universally established, as the leading ecclesiological architects of France, have in the kindest and most ready manner consented to furnish us with articles descriptive of the works of restoration and construction on which they are engaged, illustrated by woodcuts drawn by them, and engraved under their superintendence. We are sure we need not expatiate upon the pleasure with which we make this announcement. The following letter, by M. Lassus, is introductory to more detailed descriptions of his works. M. Viollet Le Duc promises us articles upon the cathedrals of Paris and Amiens, of which he has the restoration,—the latter, alone; the former, in association with M. Lassus. We have, upon reflection, thought it preferable to present their contributions in a translated form.

“Paris, December 10, 1849.

“SIR,—Truly, that intercommunion of ideas which naturally establishes itself between men who, though strangers to each other, yet are pursuing the same common object,—the study of an art which has been for so long neglected, is very remarkable.

“Unacquainted with each other as we are, yet it will give me the greatest pleasure to answer any questions you may wish to address to me.

“I am ignorant, Sir, whether you have the same hard struggle in

your country against the educational body as we have in ours, from whom we meet with the most obstinate and determined opposition.

"You must, doubtless, have seen the famous manifesto published by our Academy against all those who should have the misfortune to discover that our monuments of the middle ages could be possessed of any degree of merit, and could furnish useful lessons to architects. We are still at the same point: on one side the partisans of the Antique, headed by the Academy; on the other the sincere admirers of Gothic, and with them, fortunately, a large portion of the public. However things may turn, one may say already that our cause is won, and the recent inauguration of the Sainte Chapelle, of which you have asked me for some account, has greatly aided that result.

"During nineteen days, the crowd never ceased pressing through the portal of the beautiful chapel, built by Pierre de Montereau; during nineteen days the most real admiration was felt by the thousands of curious, who with the slowest footsteps wandered along the pathway apportioned to the visitors. One can hardly form an idea of the immense impression produced upon the crowd by the boldness of that lofty vaulting, so gracefully supported upon light pillars; the richness and splendour of that wall of harmonious windows which surround the edifice, and also the beauty of the sculptures, so abundant and varied. And yet, Sir, notwithstanding all the efforts I had made to render this movement subservient to the performance of religious worship, there still remained an immense deal to do to bring the Sainte Chapelle to a nearer approach to what it was in the time of S. Louis. First, it was necessary to replace the pavement of encaustic tiles by a carpet; then all the lower parts of the windows were no longer in existence, and were only covered by Gobelin tapestry. Only four of the statues of the Apostles could be replaced, and then there were the fittings, the altar, the shrine, the baldachin, in which painted wood, plaister, papier maché, *provisionally* replaced stone, marble, brass, gold, and jewellery. So that you see, Sir, the Sainte Chapelle of 1849 was very different from that of 1249; and yet the eulogies of the public have not done it injustice, incomplete as it was, and the *chef-d'œuvre* of Pierre de Montereau was appreciated and consecrated by the general admiration.

"You will easily understand, Sir, the eagerness with which I seized the opportunity which presented itself, of giving an idea,—incomplete it is true, but still exact as far as it goes,—of the decoration of a chapel of the thirteenth century. It also gave me the means of studying the effect of the different moveable fittings, which I am now on the point of having executed, in a careful and definitive manner. And then it appeared to me that it was an excellent opportunity of pleading the cause which we advocate, and of propagating our archæological doctrines. Besides, at the moment when I was protesting with earnest entreaty against the destruction of the buildings which have just been patched up in so deplorable a way, close to the Sainte Chapelle, it seemed to me very useful to bring forward, as much as possible, the importance of this admirable edifice.

"I have every reason to be thankful for the result. It would now be quite impossible to treat the Sainte Chapelle as it would have been a

few years ago, as I have every reason to hope that I shall end by obtaining a favourable verdict in this grave affair. Yet the municipal administration raise numerous objections, and I meet with a formidable opposition from that quarter. However, I have the support of the Commission named by MM. the Ministers of Public Works, and of the Interior, and you will be able to judge by its reports to the minister, of the ridiculous propositions which the Municipality seems determined to maintain.

"At its last sitting the Commission persisted in its opinions, and the affair is soon to be submitted to the inspection of the Conseil General. At any rate, if I do not succeed, I shall have done my duty, and used all the means in my power. Before changing the subject, I think I ought to acquaint you with a very important discovery which I made some months ago in the lower chapel; I mean a painting on the wall, found under three layers of whitewash, in a perfect state of preservation.

"What is most curious is, that this painting, in which one meets with the frequent use of the most fragile colours, such as lake, can be neither a fresco, nor a distemper, nor a painting upon wax. There is, indeed, no plaistering on the stone; rubbing cannot make it glisten, and no change is perceptible from the covering of any portion either with oil or with water.

"Our present Minister of Agriculture and Commerce, M. Dumas, had been commissioned by the late Minister of Public Works, to analyse this curious painting, but the recent political events interfered with this arrangement, and the care of this examination has been confided to a very clever chymist, although he does not boast of the same general European reputation as M. Dumas. I am awaiting the result with curiosity, and the more so, as several learned persons have pretty nearly convinced themselves that this painting, the style of which clearly belongs to the latter half of the 13th century, is executed in oils; which would prove that the invention of that mode of painting was much earlier than the time of John de Bruges, to whom it is generally attributed. It is at all events certain, that the Monk Theophilus, speaks very distinctly in his work of the mode of *Mural Paintings in Oils*: only it is very probable that this process then very imperfectly known, was only employed for grounds or other accessory parts, and if John Van Eyck did not entirely invent Oil Painting, he at least carried it to a degree of perfection which has never been surpassed since.

"As I have happened to allude to this artist so justly celebrated, I really must observe, that I consider him, independent of his skill as a painter, as our master in every thing, and that I look upon him as the first and most learned of archæologists. You would certainly be of my opinion Sir, if you could see the wonderful little picture, which I am at this moment having re-produced by one of our most celebrated miniaturists, M. Ledoux. In this picture, which belongs to one of my friends, M. Nau, Architect of the Cathedral of Nantes, the Brugesian artist gives the most evident proofs of his archæological knowledge. The Virgin forms the principal subject of the picture, and in the back

ground is represented a Church of the 14th century, in which one finds delineated with remarkable precision all the details which mark the constructions of that period, and yet that Church is clearly an imaginary one. The graceful Crown on the Virgin's head would alone be considered a chef-d'œuvre of good taste and execution.

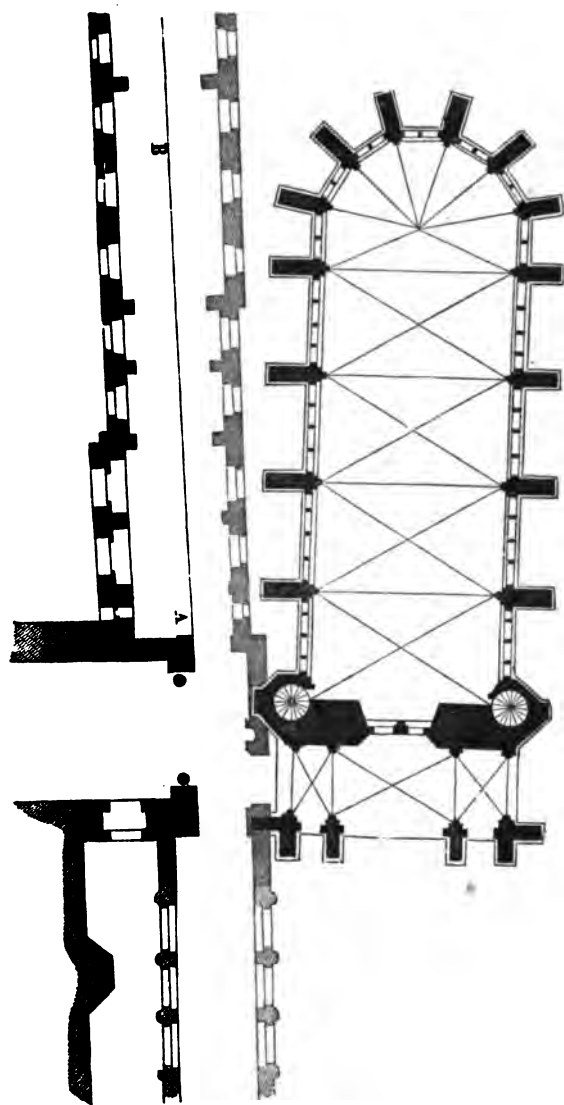
"In any case, and whatever may have been the process employed, it is very difficult to explain the perfect preservation of the painting found in the lower part of the Sainte Chapelle. When M. Dumas made his rapid inspection, an idea struck him that the painter had perhaps made use of vitrified colours, such as cobalt and smalt, and it is very likely, that this supposition may be confirmed by the experiments.

"The subject represented is that of the Visitation, the two figures of the Angel and of the Virgin each fill up one compartment of a blank window, and above in the *rosace* is depicted the Virgin seated, holding the Infant JESUS on her knees. The artist evidently wished to imitate a painted glass window, and it gives wonderful assistance and information towards the restoration of the glass of the lower Chapel, which has all been destroyed.

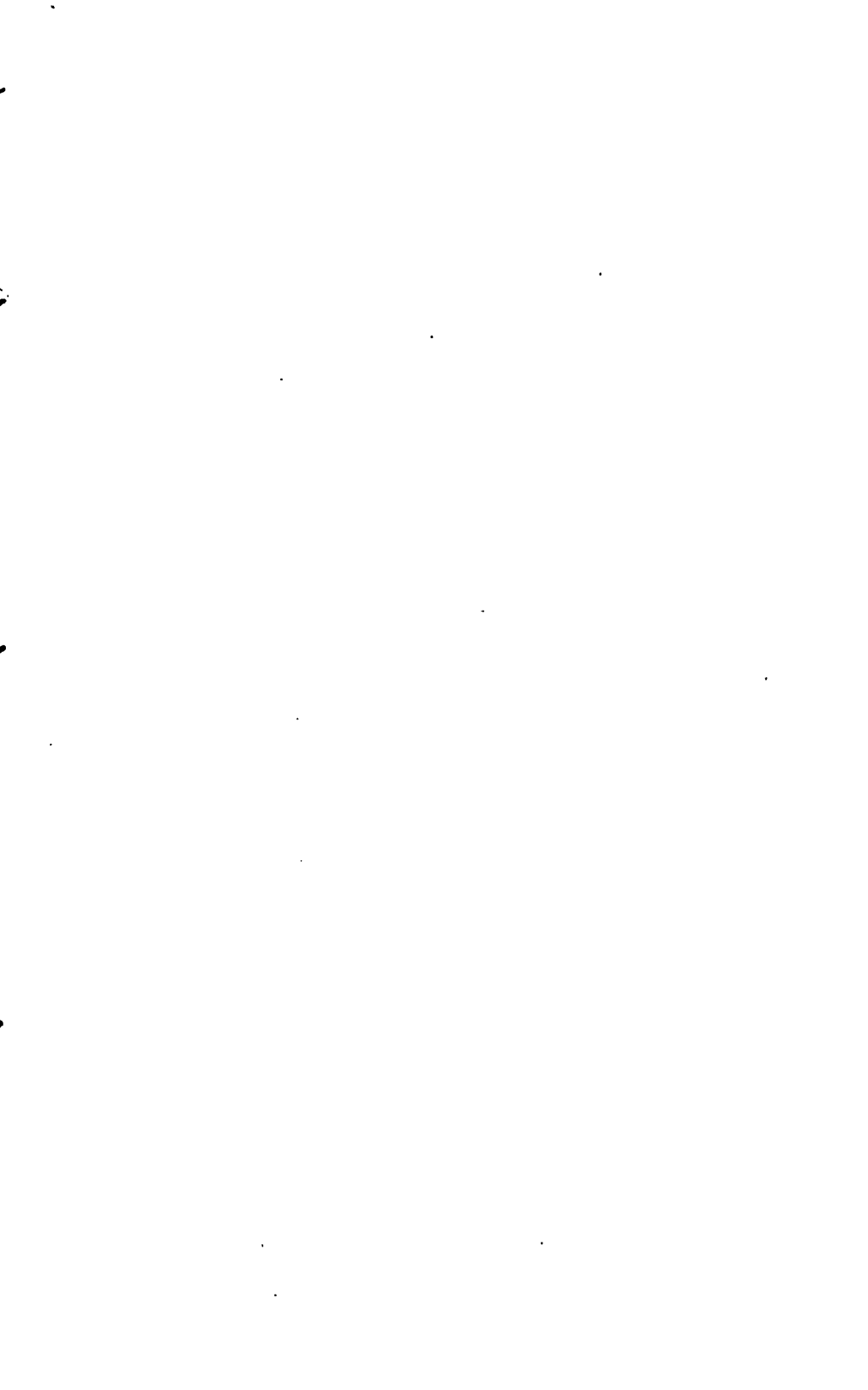
"I cannot turn from our good town of Paris to speak to you of the buildings I am erecting in the provinces, without a few words in explanation of the works which are at this moment going on in the Cathedral of Paris under my direction and that of my colleague and friend Viollet Le Duc. These are of two distinct classes, of works of restoration and works of construction in the building of an entirely new sacristy. Of the former, we first directed our attention towards consolidating the different parts which had suffered most, and then towards restoring the architectural forms and the sculpture, carefully searching for the smallest traces of what might have existed. In the second class, we had full liberty of action and without tying ourselves to the mere copying of such and such forms, of the edifice to which we were annexing it, we have sought to harmonize our style with those portions of the building which were nearest to our new construction.

"The restoration of the Cathedral has given us the opportunity of executing on a large scale, statuary of the 13th century, and to arrive at a more certain result we have established workshops of Sculpture in the timber yard itself of the Cathedral, and moreover an artist who has long devoted himself to the study of the sculpture of the middle ages, has been charged with the direction of the entire work. All the sculptures have been executed from our designs, and already the twelve statues of the Apostles of the portal are finished, and they have in hand at this moment the bas-reliefs of the central door, so shamefully mutilated by Soufflot. We have every reason to congratulate ourselves in the spirit of emulation and of harmony which exists, in consequence of the determination we took to unite the sculptors charged with these works in ateliers where it is easy for us to surround them with all the assistances they may require.

"As to the new Sacristy, the building of it is quite completed as well as the sculpture, both exterior and interior, and we have only now to occupy ourselves with the windows and the moveable fittings, but I will not enlarge any more upon the subject, as I know Viollet Le Duc in-

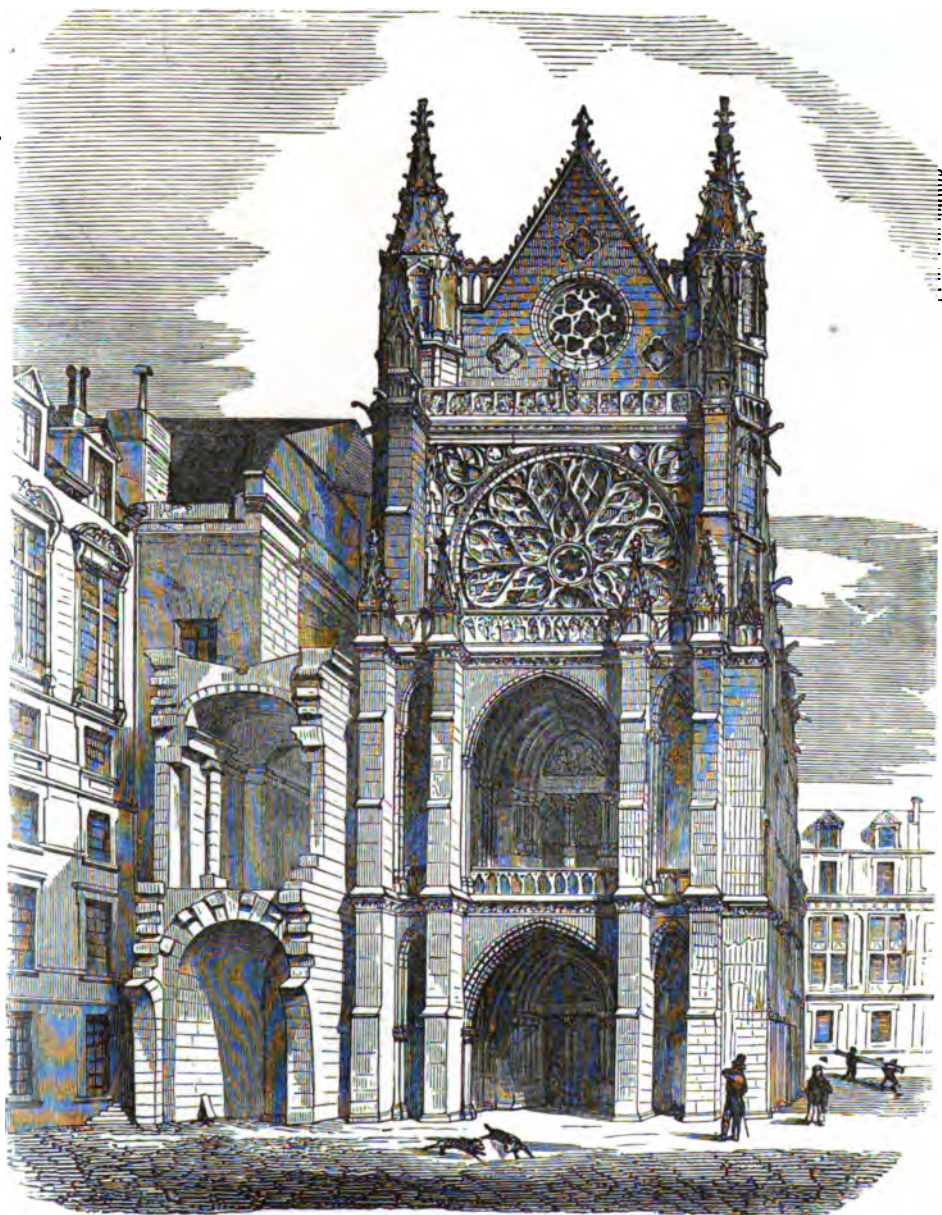


PLAN OF SAINTE CHAPELLE.

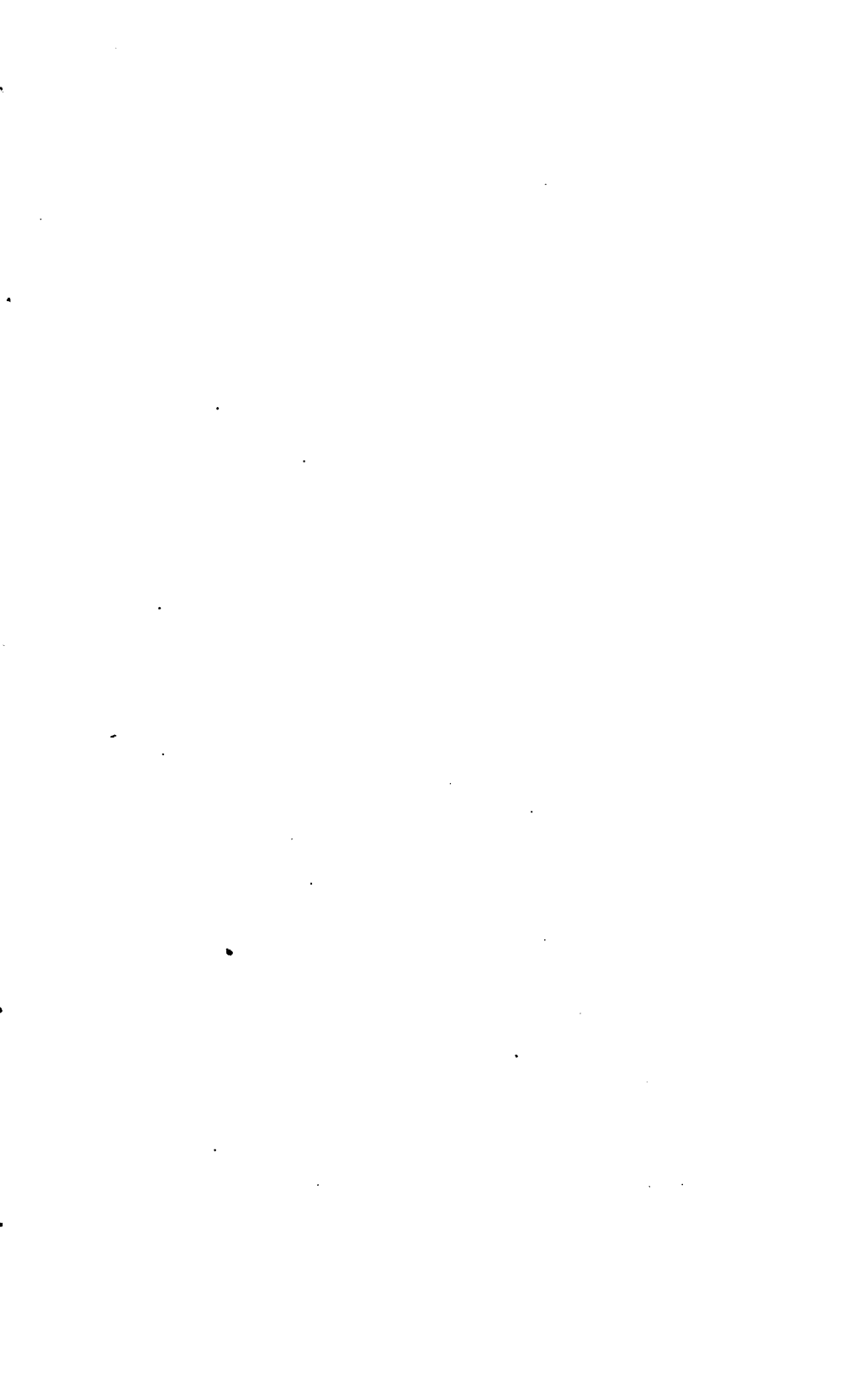




SAINTS CHAPELLE, IN ITS ORIGINAL STATE.



SAINTE CHAPELLE, AS AT PRESENT.





PALAIS DE JUSTICE BEFORE THE FIRE OF 1770.

tends to write to you, and I leave to him to describe in detail the different works we are executing in the Cathedral of Paris. Besides I fear Sir, that this letter will already appear to you extravagantly long, and yet I have not yet said anything upon the Churches of Nantes and of Moulins, of which you have asked me for some account. I will try to be as brief as possible.

"The Church which I am building at Nantes, and which bears the dedication of S. Nicholas, is in a great measure finished. The style I thought proper to adopt, is that found in the monuments built at the beginning of the 13th century. I have a great predilection for this style because of the simplicity and vigour which characterise it. To preserve the ancient Church, I have been compelled to construct this building in two parts; the first comprising all the choir and the transepts is built and all the sculpture almost entirely finished; it has been used for Divine Service for two years. I have been occupied this year in pulling down the ancient Church, so as to begin immediately the building of the nave and of the façade.

"The Church of Moulins (Allier), I have been able to build all at once, which is always very preferable; the building indeed is as yet only raised to the height of about five metres, and it will still require much time before that Church is finished. We have also here adopted the style of the 13th century, but it differs entirely from that at Nantes, as well in the general plan as in the details. I will not mention the works which I am doing at the Cathedral of Chartres, for I must really conclude this letter, the great length of which I hope you will forgive, on the plea that I have tried to answer the several questions which you have put to me.—Believe me Sir, I shall always be most happy to correspond with you in all that concerns our common study.

"Believe me with every sentiment of respect,

"LASSUS."

Architect of Notre Dame, and of the
Sainte Chapelle, Member of the Comité
historique des arts et monuments.

M. Lassus has had the kindness to send us the Report of the Commission above alluded to, and also a report of his own addressed to the Minister of Public Works in reply to one by the Architects of the Palais de Justice, (in which building, as our readers know or ought to know, stands the Sainte Chapelle,) in answer to that of the Commission. He has likewise most kindly furnished us with stereotypes of the woodcuts with which the first of these Reports is illustrated; in reproducing them, we are bound to thank both him and the Ministry of Public Works, which sanctioned their execution for us. The question at issue briefly stated is as follows. The Palais de Justice in the Isle de la Cité, the ancient palace of the French Kings, and now the seat of the central Judicature, is chiefly a modern pile of buildings, the ancient ones having suffered in a conflagration in 1776. Happily that gem of Pointed architecture, the Sainte Chapelle escaped, and has, as the above letter details, been lately reconsecrated after years of desecration. Contemporaneously with its restoration is proceeding,

under different architectural management, an enlargement of the Palais de Justice for the convenience of public business. The two public works have unfortunately come into collision, on the north side of the Chapel, with reference to what is to be done with a staircase and gallery, which at present darken the windows of that side. The Municipality of Paris, (a most powerful body enjoying a revenue of near £2,000,000 a year, derived mainly from the *octroi* or duty on provisions brought into the city,) pushes the enlargement of the secular buildings of the Palais, with little regard to the Chapelle. Accordingly the Ministers of the Interior and Public Works, appointed a commission to examine this question, which reported to the latter Minister on the 28th of last August. It was composed of M. Caristie, Architect President; M. Merimée, Inspector General of Historical Monuments, Secretary; and MM. Duperrier, Galis, Riant, and De Lasteyrie, (the historian of Glass Painting) members of the Conseil General of the department of the Seine, and of MM. Baroche, Procureur-General, Duban, (late architect of the Sainte Chapelle,) De Luyne, De Montalembert, and Nivet, Counsellor of State. This commission, as will be seen, was composed of influential persons, and its members were defined "to examine the plans of the Palais de Justice, as they affected the Sainte Chapelle." Its report begins with congratulatory remarks on the revived taste for Pointed architecture in France. "The Sainte Chapelle, a building to which so many historical recollections attach themselves, is one of the most admirable types of Gothic architecture, arrived at its most complete development."* It would be grievous to see its costly restoration marred by the same body which executed it. "Yet this would be the case, if the plan of enlarging the Palais de Justice were carried out according to the scheme which has been adopted. Preparations are being made for buildings, which would mask the whole of one side of the Sainte Chapelle, deprive half of its painted windows, repaired at great cost, of day light, and form a sewer at the foot of its substructures." The blame of the mistakes committed hitherto at the Palais de Justice is laid to the piecemeal system of building adopted there.

The Commission considers the two things necessary to effect this are, "1st. To replace the Sainte Chapelle in the position of conservation which is necessary for it. 2nd. To establish an easy communication between the different portions of the Palace situated to the east, and to the west of the Sainte Chapelle."

The latter end is now attained by a gallery indicated in the subjoined plan.

The Commission, in order to accommodate it with the first condition proposes to throw back this gallery to the line A B, that of the ancient Gallerie Mercier. The opponents object that this change would interfere with the symmetry of the Cour de Mai, of which this gallery

* Our friends in France quote this Chapel as a proof of the perfection of the architecture of the thirteenth century, under which head they include the First-Pointed churches of France. While most gladly recognizing the extreme beauty of the Sainte Chapelle, we must claim to separate it from them, and classify it, as a very early example of Middle-Pointed.—Ed.

forms one side. The Commission replies, by showing how very unimportant such a consideration is, compared with the preservation of the Sainte Chapelle, and retorts the attack on the "mediocre architect" of that court, for placing his work opposite that of Pierre de Montereau.

The necessity of ventilation prescribes that the lower story of the new gallery should be open, and that the whole should be of a medium height, with a terraced roof.

The Commission admits that its proposals would entail additional expense, but contends that the interests of the Sainte Chapelle justify this. It then proceeds with a suggestion for the future custody of the Archives of the Etat Civil, which would suffer the most by the isolation of the Sainte Chapelle.

The architects of the Palais replied in a long report to the Prefect of the Seine. M. Lassus answered them in a report to the Minister of Public, dated November 15, 1849. He states that "the architects of the Palais de Justice insist at length, and in various ways, upon the sacrifices imposed upon the Palace, and the concessions made to the Sainte Chapelle. It is sufficient to cast one's eyes upon the plan of the locality to perceive how much this admirable edifice has lost, instead of gaining, since the commencement of the execution of the new projects, by the diminution of the court, and the raising of the surrounding buildings."

The architects insist upon the necessity for their plan of two parallel galleries, which they compare to the arms of the human body. M. Lassus answers, 1st, by observing "that this parallelism of the two galleries is subordinate to the preservation or destruction of the building of the ancient Cour Royal; a question still under discussion;" and secondly, by applying a remark of these gentlemen about the sentiment inspired by the buildings of the Palais, to the preservation of the Sainte Chapelle.

The architects take credit to themselves, for "having preserved the profile of the buttresses of the façade of the porch." M. Lassus cannot see how they have done so, unless enveloping them in new masonry by preserving their profile. "These gentlemen also assert that the buttresses, and substructure of the Sainte Chapelle have not suffered *during five centuries* from the proximity of the building erected to the north of this edifice. I reply first that, as every one knows, the gallery whose preservation is under discussion, has not existed for five centuries, but that it was built about 1779, after the conflagration of the Palace, and destruction of the Treasury of Charters: secondly, that it has already been necessary to make costly repairs on this side, and that the state of the buttresses and the foundation, demand still more important ones. I will finally add, that it is sufficient to enter into the lower chapel to be struck with the bad state of the walls, and to perceive that they are impregnated with wet and with saltpetre.

"I think it is useless to insist upon the impossibility of any assimilation between the elegant design of the Treasury of Charters, [Chapter-house also?] erected at the same time as the Sainte Chapelle, by Pierre de Montereau, and the buildings which at present occupy the site of this adjunct, the ordinary compliment of every isolated chapel."

The architects of the Palais de Justice attempt to prove that the re-commendation of the Commission would entail an additional expense of 356,436 fr. 19 cent. for demolitions only. M. Lassus knocks off items which would reduce this sum to 139,436 fr. 22 cent. The expense of re-constructions is similarly reduced from 436,772 fr. 50 cent. to 336,272 fr. 50 cent. the whole amount, making allowances, comes to 533,049 fr. 67 cent. instead of 1,389,904 fr. 69 cent. the calculations of the architects; "and yet, M. le Ministre, this expense is calculated, preserving the figures put forth by MM. the architects of the Palais for each class of work."

The Prefect of the Seine, it seems, proposed a compromise, which M. Lassus implores the Commission not to listen to, after having themselves proposed a more extensive scheme than he had himself ventured to do. A feature of this compromise, was the sacrifice on the part of the Sainte Chapelle, of the ancient passage to the Treasury of Charters, which still exists. M. Lassus observes, "that this fragment is the work of Pierre de Montereau, and is not so devoid of interest as these gentlemen are pleased to suppose it; and besides, now that the Sainte Chapelle is restored to sacred uses, the site on which this fragment of building stands, is the only one where it is possible to establish, I will not say a sacristy, but a simple closet, destined to contain the articles which the Clergy require."

Our readers will have observed in M. Lassus's letter, that at its last sitting, the Commission resolved to abide by its decision. We trust to have in our next number to report its victory.

DISCOVERY OF THE REMAINS OF MEREVALE ABBEY.

To the Editor of the Ecclesiologist.

SIR,—An investigation, which I flatter myself you may consider of some interest, has recently taken place of the remains of the conventual church of the Cistercian abbey of Merevale, near Atherstone, Warwickshire, and which has ended in the discovery of a large part of the foundations of the building.

Although Dugdale, in his History of Warwickshire, distinctly mentions the conventual church of Merevale abbey: nevertheless, considering the absence of architectural remains to identify that building, accompanied by the loss of all local tradition as to the existence, at any time, of such an edifice upon the actual site, it becomes hardly a matter of astonishment, that amidst the confusion into which ecclesiological matters have for centuries fallen, antiquaries should have been deceived, and assigned to the present parish-church at Merevale

the importance of having once been the conventual church of that abbey.

The circumstances attending this recent discovery are as follows :—For some time past I have been professionally engaged at Merevale by Mr. Dugdale, the possessor of that estate. Among other works to which my attention has been directed, that of the parish-church came under my consideration, with a view of, at some future time, effecting its restoration.

The received opinion had been for many years, that this church was absolutely the once conventual one: an opinion which received some probability, from the comparatively large size of the chancel which is apparently adapted to a conventual church. The building presented to me great singularities in its construction, as well as in its arrangement; for the latter, its previous reputation somewhat prepared me, but in every other respect it manifested so many questionable pretensions to be any other than a patchwork erection, that my confidence in its supposed merits was much shaken. Upon comparing it with the existing remains of the refectory, and parts of the other conventual buildings, it did not appear to me that the same relation existed between them, as is observable in the positions of the remains of other Cistercian Monasteries in England; and in seeking for a solution for this difficulty in the Monasticon, I noticed the two following entries: "In 2 Edward III., they (the monks of Merevale), had a grant of two messuages, three shops, and 14s. rent in Leicester, by Petronil Oliver, of Leicester, to finde a priest for the celebration of Divine Service in the *conventual church* of Merevale, for the soul of the said Petronil, her ancestors, and all the faithful deceased."

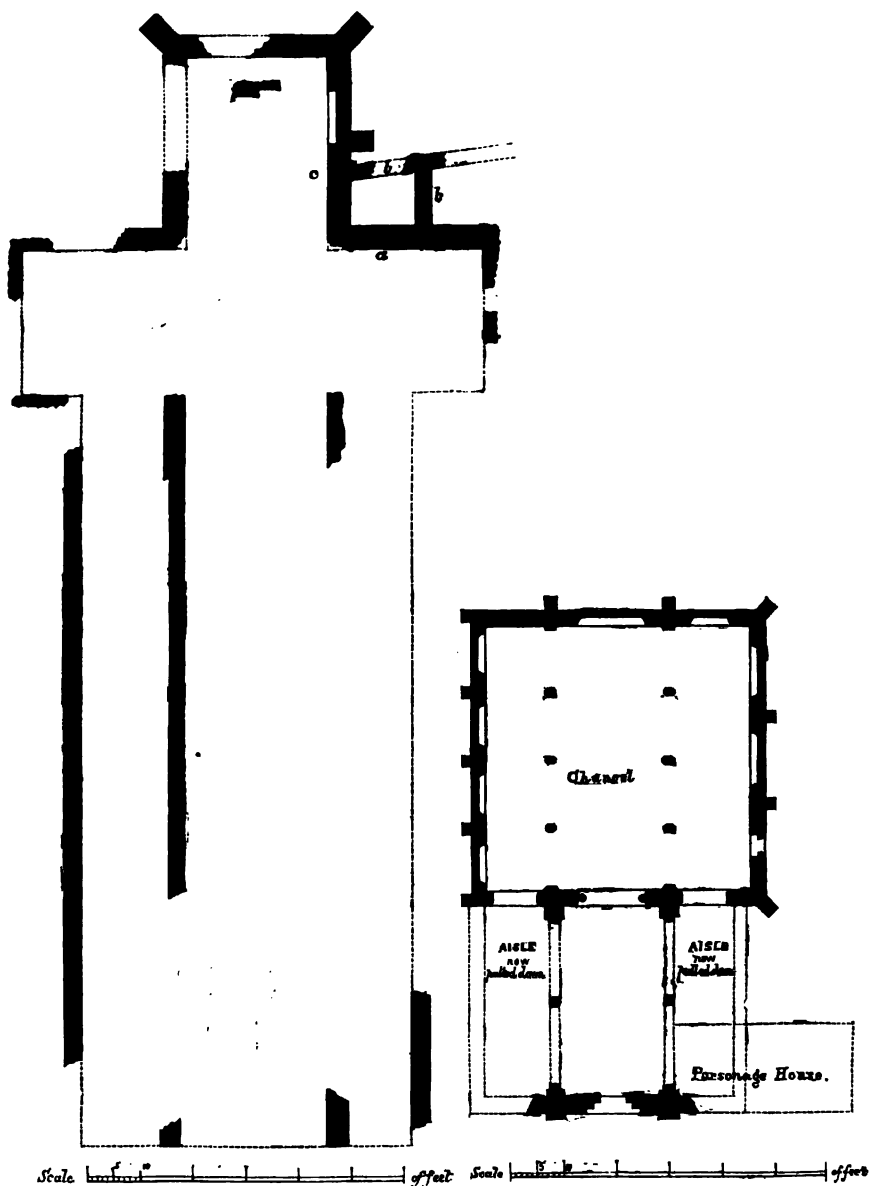
"In 31 Edward III., they (the said monks of Merevale,) had a messuage and a yard land in Bentley, bestowed on them by John de Lisle, then lord of the manor, to finde fifteen tapers in the chapel of our ladie, near the gate of the abbey"; which entries indicate the existence of two distinct and co-existent buildings—the conventual church and the chapel of our Lady near the gate of the abbey.

Now, the position of the present parish-church agrees exactly with that of the chapel of our Lady mentioned in the second entry referred to.

This testimony, coupled with the circumstances referred to, appeared to me so conclusive, that I at once rejected the received opinion that the present parochial was the old conventual church, and consequently examined the ground in the immediate neighbourhood of the remaining parts of the conventual buildings in search for the site upon which the lost church once stood. In this examination it was a great assistance, in order to determine the relative positions of the several parts of the monastery, to refer to plans of other Cistercian abbeys; and so remarkable is the uniformity of plan throughout the monasteries of this order, that with very little difficulty the exact site of the church was discovered. I subsequently visited the spot with the Rev. W. Gresley, of Lichfield, whose known reputation in connection with the locality and the Forest of Arden, made a second inspection of it with him very valuable and satisfactory, as he confirmed the opinion, that the lost church, if anywhere, must have stood upon the site selected.

306 *Discovery of the Remains of Merevale Abbey.*

With the kind permission and assistance of Mr. Dugdale, who placed a considerable staff of workmen at our disposal, the excavations were commenced.



Foundations of the Ruined Cistercian Abbey of Merevale.

Present Parish-church of S. Mary, Merevale.

Before proceeding, however, to describe to you the extent and character of the work recently discovered, you will allow me to lay before you two plans, one of the remains of the foundations of the conventual church, and another of the present parish-church; both are drawn to the same scale. It is true the latter building may now lack the importance once assigned to it. Still it possesses great interest to ascertain under what circumstances its present plan and arrangement (which are evidently those for a large choir) were developed.

The area formerly occupied by the conventual church is now, unfortunately, a rick yard, which will for some time prevent a more thorough examination of the site; but it will be found that sufficient remains have been discovered to warrant the proportions assigned to the church.

It is painfully evident that the ruins of this abbey, like many others, have, in years past, been the stone quarry of the neighbourhood; and worked too with a spirit to wring from them every available stone for building purposes; under such treatment it is only to be wondered at that the few remains which do exist, should have been at all preserved.

The wall first discovered is that marked (a) on the plan; it is about three-feet high from the floor line, three-feet six inches in thickness, and lined internally with ashlar.

A stone coffin was found in the area near to it, just below the floor line; it contained some bones, but apparently they had been disturbed. The next parts we found were fragments of walls marked (b) which would correspond in position with the "Westrie" mentioned in the Monasticon, with remains of plaister upon them. The excavations continued along the south-wall of the choir, disclosing some very fine buttresses, those at the angles being placed diagonally. The lower base moulding (a very bold and fine one,) continues along this wall and round the buttress.

An irregularity of the ground at the point (c) marked the position of two or more steps across the choir, and the internal recess in the south wall shows where the sedilia have been.

Several fragments of the supports of the altar exist, as well as the foundations of the steps and footpace about it.

The "Valuation" in Dugdale, states that the altar was made of alabaster. From the north-east corner of the choir, along the north wall of the same, all the materials of the building have been removed; but, in all probability, the tomb of Earl Ferrers, the founder of the abbey, was formerly there. There is a record, that the founder was buried, wrapped in a "bull's hide," and an effigy, a mailed figure of the thirteenth century, much mutilated, is still preserved in the parish church, and recognized to be that belonging to him; in corroboration of which tradition we dug up a fragment of the missing legs in the recent excavations in the choir, a fact which, at any rate, proves its connection with the conventual church.

The wall (a) first discovered, turned out to belong to the south transept, and we found the remains of a corresponding wall to the north of the choir, and in a line with it. The remaining walls of the transepts are principally traceable, from the presence of a kind of concrete, composed of blue-stone rubble, which appears to have formed the foundations

immediately above the soil, and is also observable beneath those walls which still exist.

The foundations of the north and south aisles, and those of the arcades of the nave have been found, and are in places more or less perfect. The western extremity of the south aisle wall is now standing at the height of twelve feet. This fragment has the remains of smooth ashlar on both sides of it, but no marks of perforation are visible. We concluded, that as the cloisters and dormitory probably abutted against this part of the church, no windows would have been required. Some abrupt projections from the face of the ashlar, on the outside, seem to indicate the presence of buttresses. The return wall of the west end of the nave is also traceable.

It will be very desirable, at a future time, to make a more extensive investigation of this part of the church; this cannot, however, be now undertaken, from the cause before alluded to.

We subsequently measured the foundations which the excavations had uncovered, and the size of the church appears to have been as follows:—Entire length of the building, from east to west, 230 feet. Aisles, in width, 15 feet each. Nave, between the arcades, in width, 28 feet; making a total width of nearly 60 feet. Transepts, length from north to south, 88 feet, width 28 feet. Choir, length, 40 feet, width, 28 feet. The buttresses of the choir measure 4 feet in width by 5 feet in projection; these dimensions apply to the intermediate space between the two base mouldings, of the upper one of which there are no remains. The walls throughout the building have averaged from 3 to 4 feet in thickness.

From the character of the remaining base moulding, and the diagonal position of the angle buttresses of the choir, it is probable that at least that part of the building was of Middle-Pointed, of whatever period the remainder of the building may have been. The elevation was very stately, if one may judge from the character and size of the buttresses. Few fragments of wrought stone-work have been dug up during the excavations, and these vary from First-Pointed to very pronounced and late Middle-Pointed: the most important, however, of those found, are some parts of tracery of more than one window, of the latter period, with several pieces of jambs and monials belonging to them. These pieces of tracery, &c., were discovered near the north-east corner of the nave; and from the fact that they present an exact resemblance to much of the Middle-Pointed work in the parish-church, may ultimately afford a key to explain some of the peculiarities of that building.

The conventual church appears to have been constructed wholly of the red sandstone of the country; and upon many fragments of stone we found the remains of coloured decorations; a thin coating of plaster is observable on those stones where polychrome has been used, to afford a medium to take the colour.

Some parts of what appeared to be tabernacle work, executed in a fine white sandstone, are among the number of stones dug up, and may have once belonged to the sedilia, or some shrine. Numerous pieces of quarry paving were found, some highly glazed, others with remains of crosses and letters of the uncial character upon them. A few of the quarries are of a diamond shape, oblong.

There is much more to do in the way of excavation ; mounds are visible in all directions, and no doubt contain many fragments of wrought stone, which may ultimately throw considerable light upon the architecture of the buildings ; until the site has been cleared of these mounds, it is only prudent to suspend an opinion as to what may have been the character of the church when standing.

Unfortunately, the present time of the year is against proceeding with these excavations, and consequently all further investigation will be stopped until the spring of 1850. It is satisfactory to state, that before discontinuing the operations, we discovered the angle of a large building to the south of the choir. This, we think, will turn out to belong to the chapter-house.

It remains for me to give a description of the parish-church, anciently the " chapel of our Ladie." I have before said, that its plan and arrangement are essentially those for a large choir. The parts of the building remaining, which, doubtless, constituted the chapel of our Lady at the time when John de Lisle gave the messuages, &c., in Bentley Manor, for the purchase of fifteen tapers, are included in the western part of the church, which consists of a small nave of architecture early in the reign of Henry III., and very simple in its character ; with arcades of two arches each, and the foundations of the now demolished aisles. The length of this nave is 40 feet, the width between the arcades 19 feet, and between the aisles (each) 10 feet, making an entire width of 39 feet. Externally, at the west-end, there is a gable now raised above its original height, and in it is a triplet under one hood ; flat buttresses have originally flanked this gable, the foundations of which exist, as well as marks of the lean-to roofs with which the aisles were once covered. Beneath the triplet is a rich moulded doorway, of First-Pointed art, but bearing evident marks of having been inserted ; it was, perhaps, brought from the conventual church ; and as a proof that the insertion was made at a considerable time after the erection of the chapel, the joints have been fixed at a higher level, to accommodate the accumulation of the ground on the outside, and the threshold is raised nearly eighteen inches above the floor-line of the building.

The parsonage-house to the south of the nave is of Post-Reformation work. Internally, the arcades are very simple and beautiful, having an octagonal shaft between two wall piers, terminated with half shafts. The arches have double splays, with hoods to them. The chancel arch is also First-Pointed, but more elaborately moulded than might be expected ; it appears to have been much disturbed ; a round opening, moulded, but with no tracery within it, surmounts this arch, and opens into the present choir. The roof has been raised, and is of later date ; a fact which will presently be again referred to. The present chancel occupies the place of the original one belonging to the First-Pointed nave.

The arcades of four arches each, are apparently of very debased architecture, and of a character so unique, that it is difficult to assign a correct date to them. The mouldings have a rude resemblance to Middle-Pointed ; but in form, and in every other respect, these arches

belong to the architecture of a later period ; so that it would appear that an effort was made in their construction to violate the principle so constantly observed, of never using the architecture of an antecedent period for present purposes. The cause of the exception in the case of this chancel may be conjectured upon a careful examination of the building. On the north wall of the north-aisle, a preparation is made with small shafts and corbels for a groined roof, and a corresponding preparation is made on the opposite wall of the north arcade ; and the arrangement of the two is so nicely regulated, as to evidence no other than work executed at the same time. A rough plastered cieling is the only one at present to this aisle.

This north aisle consists of four bays, each filled in with a well designed four-centred, three-light, window, without transom ; and the buttresses dividing these bays are excellent, but unfinished ; all the remaining details being very good.

The chancel itself has a finely panelled oak cieling, of a pointed segmental form, with richly moulded ribs, agreeing in position with the piers of the arcades, and resting upon corbels, similar to those in the north aisle. There are carved bosses at the intersection of the panels. The span of this cieling is somewhat less than the width between the arcades, and the irregularity is overcome by a continuous corbelled moulding running above the arches, and carrying an overhanging wall up to the springing of the cieling. The small shafts which carry the corbels of the ribs are bent to accommodate themselves to this overhanging wall. The architecture of this cieling has undoubtedly a greater affinity to the Middle-Pointed period than to the one which succeeded it ; and although it may appear strange that it should occur in Third-Pointed work, still there is strong reason for supposing, from the facts just mentioned, that the cieling belonged to an earlier chancel, without aisles, and was not taken down when the aisles were added. The same cieling continues at the same level, but with modified detail, into the early Pointed nave of the " chapel of our Ladie," and it was to receive this uninterrupted line of cieling throughout the building, (and to maintain the consequent equality of external elevation,) that the walls of the arcades of this nave were constructed.

The east window of the chancel is very singular : it is a five-light Third-Pointed window, without a transom ; but let into an acutely pointed arch and angle jambs of beautiful Middle-Pointed mouldings. All the forms of the Third-Pointed work are designed to accommodate themselves to the form of the main arch, and the mouldings belonging to the former work are made to blend into those of the Middle-Pointed jambs, but again partake of their original character, when freed from the connection.

At the east end are two gables, belonging to the central division and the south aisle ; the north aisle has a flat roof, and is of Third-Pointed work. The gable of the central division is Middle-Pointed work, (with the exception of the tracery of the window : it is flanked by buttresses of the same period, and has a return one on the south side ; but this is built into the adjoining gable of the end of the south aisle, which is also, and very singular, of Middle-Pointed art.

The whole of the south aisle is of Middle-Pointed work. In the gable of that at the east end just alluded to, is a very beautiful three-light window now blocked up; and in the west gable, above the arch formerly opening into the now demolished aisle of the nave, is a two-light window.

The side windows are three in number, of three lights each, with three orders of mouldings to the jambs, and the same to the tracery. A priest's door is under the most westernly window, the cill of which is raised to accommodate it. These windows are admitted to be perfect in form, tracery, and mouldings; but the adjoining buttresses and other parts are not equal to them; indeed there is strong evidence throughout the workmanship of this aisle that it has been altogether reconstructed at a subsequent period to the date of the architecture, and this assertion is, moreover, borne out by the fact before stated that the return Middle-Pointed buttress of the centre gable of the east end of the chancel has been rudely built against by work architecturally of a corresponding period.

Internally, at the west end of this aisle is a four-centred arch with Middle-Pointed mouldings, and presenting the same questionable character as the arcades, now bricked up but formerly opening into the south aisle of the First-Pointed nave before it was pulled down. In the corresponding wall of the north aisle is another arch of Third-Pointed date agreeing with the remainder of the architecture of that part of the chancel, and formerly opening into the north aisle of the old nave.

As regards the process by which the building arrived at its actual form, it appears to me that three chancels of various sizes and architecture have successively occupied the same site.

The first, I conceive, must have been a small First-Pointed one, built coeval with, and proportionate to, the present ancient nave. The second must have been of Middle-Pointed date. The area of this chancel was of the width of the centre division of the existing one, and, it may be, its side walls occupied the foundations of the present arcades, and extended to the present Middle-Pointed east end. This east end no doubt is the veritable termination of the second chancel, and the jamb mouldings, &c. of the otherwise Third-Pointed window have never been disturbed. I consider too that the windows, and perhaps the buttresses of the present Middle-Pointed south aisle, are no other than parts of the side walls of the second chancel, taken down and built into an aisle when the present chancel was arranged. This would at once account for the Middle-Pointed work of the gable of the south aisle having been built on to the return buttress of the Middle-Pointed gable adjoining it of the centre division of the east end.

The third and last erection is the present chancel: in the central division I consider we have the exact proportions of the second chancel and the roof belonging to it undisturbed. To effect the enlargement the side walls were taken down and the arcades substituted in their place, and to make up the disparity between the thickness of the old walls and the new arcade, the corbel moulding before mentioned was introduced. By this arrangement the old roof was accommodated to

the new work. With the exception of the Middle-Pointed work of the second chancel either retained or re-used in the enlarged present one, and the pronounced Third-Pointed work of the north aisle, the remaining new work appears to have been designed with a desire to accommodate it (as far as the art of the time rendered it practicable) to the former period; and it may be, this peculiarity originates from the circumstance that to effect the enlargement of this chancel, so much architecture and material of an antecedent period were used that, except in new and disconnected portions of the building, a disposition was felt to preserve, as much as possible, an uniformity of style between any new work which came into immediate connection with that of an earlier period.

With the chancel enlarged to its present size the old and small nave of the "Chapel of our Ladie," may have been reduced to the character of an Ante-Chapel.

It was probably after the Reformation that the aisles to the old nave of the "Chapel of our Ladie" were pulled down, the arcades built up, and the adjoining parsonage-house erected, and Divine service performed exclusively in the chancel.

The foregoing observations become important in proportion as they may be found sufficient to supply facts to explain the purpose for which this last and very anomalous chancel was constructed. It may be asked: Was it arranged in its present form previously to the Reformation?

In objection to this notion it is difficult to understand why the monks of Merevale, having so noble a conventual church, should have constructed another so near to it, (for the choir of this church is as large as that of the conventual church;) unless their idea was to divest the "chapel of our ladie," of its parochial character, to expand the chancel into a large choir, and to convert the nave into an ante-chapel: and use the building thus arranged as a Lady-chapel, in connection with the conventual church.

Or, was it constructed after the Reformation for parochial purposes? This appears improbable because the whole character of the building, especially the size of the chancel, seems to indicate that it was designed for the use of a conventual body. If then there are difficulties in supposing it to have been built either before the Reformation or after; is it possible that it may have been built during the pause in the Reformation, which took place during the reign of Mary? It is possible that the ejected Monks were permitted to return to their old abode, and finding their old conventual church in ruins, patched up the "chapel of our Ladie," out of the materials which were nearest at hand, part of them, perhaps, brought from their old place of worship. It is an undoubted fact that several of the old desecrated abbeys were thus restored. Strype mentions the nunnery of Sion; the Dominican priory of S. Bartholomew's, near Smithfield; the Observants, or Grey Friars, at Greenwich; the Carthusians at Sheen; Collier gives a further account of these proceedings in his "Ecclesiastical History, Vol. II. page 397, 8." Also in the Spanish life of Bartholomew Carranza, Queen Mary's Confessor, and afterwards Archbishop of Toledo, (c. viii.) it is said that "he succeeded by his zeal in persuading the

Queen to restore their property to three monasteries of his own order," i.e., the order of Black Friars to which he belonged.

If the Queen did so much in the way of restoring monasteries, it is far from improbable that the nobility and gentry may have followed the example. We have, however, no historical proof that such was the case at Merevale. It is only the anomalous character of the church, and particularly the debased architecture of the arcades of the chancel, which suggests this notion.

Of the three questions put forward I am inclined to adhere to the first, viz., that the chancel was arranged previously to the Reformation, and in the reign of Henry VIII.; and was fitted up in the way we now find it, for a Lady-chapel attached to the conventual church. The architecture of the north aisle is of too pure a character to be Post-Reformation work, and its construction does not warrant the supposition, like that of the south aisle, that it was put together at a period subsequent to the art. Moreover, the chapel was at the time of its erection in the reign of Henry III., dedicated to the Virgin Mary, and when the grant of fifteen tapers was made to it by John de Lisle, in the reign of Edward III., it was certainly served by the monks of the conventual church, for the gift was made expressly to them for the use of the chapel. The period of this gift would correspond with that of the completion of the second or Middle-Pointed chancel, and it may be, that even at that period the chapel had been divested of its parochial character and used expressly for a conventual body.

However, I now beg to leave the matter in the hands of more competent authorities than myself, who, possessing much greater knowledge upon the subject than I do, may be enabled to arrive at a solution of this very difficult question.

I remain, Sir,

Your very obedient Servant,
HENRY CLUTTON.

ANGLO-SAXON MSS. IN DURHAM CATHEDRAL LIBRARY.

To the Editor of the Ecclesiologist.

SIR,—I was disappointed that the correspondent, who in your last number but one gave so instructive an account of the Cathedral library at Durham, omitted all mention of the very important Anglo-Saxon manuscripts of the Gospels preserved there; which I trust are now with the remainder of the MSS. "bound and put in clean and proper order;" scarcely their condition when I inspected them four years since.

By the ancient catalogue of part of the library, made in the early part of the twelfth century, which is still in existence (MSS. B. IV. 24, Rud's catalogue), it appears that the monastery then possessed (among many other volumes)—

Two complete Bibles; perhaps the two identical "Pandectæ" which Bede, in his "*Vita Abbatum*," states to have been in his time extant in the library at Jarrow, or Wearmouth.

Separate copies of Genesis, of the Proverbs of Solomon, of Isaiah, glossed; that is, with vernacular notes or explanations.

The Canticles, glossed.

Two copies of S. Matthew's gospel, glossed.

S. Mark's gospel, glossed.

The Acts of the Apostles.

Three copies of the Epistles of S. Paul, glossed.

A copy of the Apocalypse, glossed, and another without glosses.

Together with a copy of the Psalter of S. Jerome, (especially and singly so denominated;) and between fifty and sixty other Psalters.

The monks of Durham, however, kept their books in different receptacles, and it appears certain this enumeration comprised but a portion of the cathedral library at that epoch.

In the subsequent catalogues of 1391 and 1395, which between them seem to contain a tolerably complete account of the books then belonging to the foundation, we find the biblical MSS. to have greatly increased in number. The monks then possessed—

Nine entire Bibles, three of them versified, ("*versificata*,") and one "*vetus liber*," probably one of the Jarrow copies, and one with a gloss.

Eight copies of Genesis, four of Exodus, seven of Leviticus, one of Numbers, four of Deuteronomy—some of them having one or more of the other books of the Pentateuch annexed—two of Joshua, one of Ruth, five of the books of Kings, and several of each of the other historical books; almost every one having a vernacular gloss or explanation.

Also ten copies of Isaiah, two of each of Jeremiah, Ezekiel, Daniel, and Joel; three of the minor prophets, (one of which comprehended also the Maccabees, and the greater part of the New Testament,) almost all of which had similar glosses annexed.

Besides these there were about sixty Psalters, most of them likewise having a gloss, and the hymns and canticles of the Church annexed.

The MSS. of the books of the New Testament consisted of—

Four copies of the Gospels, subsequently more particularly noticed.

Four copies of S. Matthew, one with a gloss.

Four copies of S. Mark, one with a gloss.

Four of S. Luke, two with a gloss.

Eight of S. John, seven of which had a gloss.

Two of the Acts, both glossed.

Ten of S. Paul's epistles (probably those enumerated in the earlier catalogue), all of them with a gloss, and two of them mentioned as being written by the hand of Bede.

One copy of the Canonical epistles, and three of the Apocalypse, two of them glossed.

It is matter of deep regret that the great majority of these manuscripts, except perhaps the few which found their way into the Royal, Harleian and Cottonian libraries, should have irretrievably perished. Of the Bibles, only one or two, and those of the more modern date, (as mentioned by your correspondent,) remain, and but few of the others. The number and variety of them is most remarkable, conclusively refuting the slander, so continually reiterated by a certain set of religionists, that the Scriptures were in those times universally forgotten by the Clergy, or locked up in a dead language. At all events, in the noble educational and monastic institution of which I speak, and among its numerous and accomplished members the contrary was emphatically the truth. The glosses prove their authors to have been diligent students of the sacred volumes, who thus chronicled their own assiduity of study. It is more than probable that the *soi-disant* scripturalists in the subsequent age were themselves the destroyers of these invaluable treasures.

I have already noticed that, in the catalogues of 1391 and 1395, mention is made of four ancient copies of the Gospels. The entry stands in the former catalogue, as printed by the Surtees Society, in the following terms:—

“A. Quatuor Evangelia non glo: ii. fo. ‘Incipit prologus.’

B. Quatuor Evangelia, non glo: et xii. parvi prophetæ, Parabolæ Salomonis, Ysaïas propheta non glo: in uno quaterno; ii. fo. ‘ruunt mercedem.’ (A. IV. 8.)

C. Quatuor Evangelia glo: ii. fo. ‘se lavantem.’

D. Quatuor Evangelia de manu Bedæ, ii. fo. ‘baptizatus.’”

Of these four the second is a work of the twelfth century; the fourth is now in the library, and shall be presently described; the third is not now extant, unless the Gospels of Lindisfarne be the book, which is scarcely probable; and the first may be the A. II. 17 of Rud's catalogue, of which the larger part is still remaining. It is unaccountable, indeed, that we here meet with no express mention of the noble manuscript known by the name of the Gospels of Lindisfarne, (Nero D. IV. of the Cottonian library,) which we are all but certain, from the words of Turgot and Symeon of Durham, was in the twelfth century a valued possession of this monastery; nor of the exact but plain transcript of it from fifty to eighty years later in date, (1 B. VII.,) in the Royal library. Nor is there any allusion to the Gospels of Athelstan, (supposed to be a Gallic work,) which he presented to the monastery of Durham, now also in the British Museum, (Tib. A. II. Cotton. Library). Is it that ere this period Durham had by some accident been deprived of them? or, what is more likely, that from their beauty and sanctity they were appropriated to the service of the altar, and hence do not appear in the ordinary catalogues? For, as we know, it was ever the custom of the Anglo-Saxon Church to furnish each of its altars with a copy of the Holy Gospels, richly bound and ornamented, for the use of the Clergy who served there, and to be kissed and venerated by the faithful.

The versions of the Evangelists in the Saxon period are almost universally on the basis of the Vulgate,—the translation which was approved by S. Gregory. Several of them indeed have many various read-

ings, and we know, from the works of Bede, that he had access to three or four different editions, especially of the Old Testament. He clearly was familiar with the Septuagint, or a translation of it, which he names "Vetus editio," or "translatio;" but he always prefers the "Hebrew verity," meaning thereby the new translation from the Hebrew by S. Jerome. From the authority thus given to S. Jerome's later translation by S. Gregory, all the MSS. of the Saxon gospels are edited and arranged in a peculiar and nearly identical manner; the order, however, not being always uniform.

The book of the Gospels of Lindisfarne, the most perfect exemplar I believe which we possess, opens with the epistle of S. Jerome to Pope Damasus, on beginning his translation, "Novum opus me facere cogis," &c. A second letter of S. Jerome to Pope Damasus, written subsequently to, and transmitted with his corrected translation, beginning, "Sciendum etiam ne quis," &c., sometimes appears also; but this is not to be found in the Lindisfarne volume. Then is usually introduced a short general account, by S. Jerome, of the evangelists and their books, entitled, "Prologus Quatuor Evangeliorum," and beginning "Plures fuisse qui evangelia scripserunt," with an explanation of their usual symbols, the Lion, the Eagle, the Calf, the Man.

In the next place we generally find the prefatory address of Eusebius to his ten Canons, or Harmony of parallelism, dedicated to Carpianus, the idea of which he tells us he borrowed from "Ammonius quidam Alexandrinus." As is well known, Ammonius divided S. Matthew into 355 sections, S. Mark into 234, S. Luke into 342, S. John into 232, each containing some separate recorded fact, or act, or saying. Eusebius arranged them into ten tables, which are affixed to almost every copy of the gospels of that age, and which by an arrangement in parallel columns ingeniously place each section in each gospel in juxtaposition with the corresponding section in the other gospels, where the same fact is found recorded; the commencement of each section being of course marked with a capital letter in the text, and having its appropriate number placed opposite in the margin; the tenth table containing what is peculiar to each evangelist.

Then usually follows "Argumentum Matthæi," or "Secundum Matthæum;" containing a short account of the evangelist himself, and a similar argument is, in the Lindisfarne book, prefixed to each of the other gospels.

Next generally comes a "Breviarium," or "Breves causæ," or "Capitula lectionum,"—heads of chapters, usually indicated for reference in the margin of the text by Roman numerals. These are in fact a division of each gospel into a number of larger sections, apparently for the purpose of reference generally, not for any ecclesiastical end. I gather this from the fact that they are seldom found to be alike in any one copy. Thus in the Gospels of Lindisfarne, S. Matthew has eighty-two capitula, S. Mark forty-three, S. Luke ninety-four, S. John forty-five. In the Gospels of Athelstan, S. Matthew has twenty-eight chapters, S. Mark thirteen, S. Luke twenty-one, S. John fourteen; and this latter seems to be the number adopted in the Roman MSS., judging from the fact that the same division is found in the Italian gospels of the "Codex

Aureus," and the MS. P. I. cxxiii. G, in the British Museum. The book of Kells, and the Autograph of S. Columba, (A. A. 5,) in the library of Trinity College, Dublin, which are similar, and a compound of the Versio Vetus and Vulgata of S. Jerome, divide S. Matthew into seventy-six chapters, S. Mark into fifty-six, S. Luke into seventy-eight, S. John into forty-six.

In some Anglo-Saxon MSS. appears a table of the daily lessons throughout the year, and for the special offices and festivals, which, occasionally, not always, correspond with the capitula last mentioned. It is a singular circumstance, not sufficiently attended to by liturgical writers, that these readings are seldom the same in the different MSS.; at least they are not so in the Anglo-Saxon books. I have not space in this paper for the developement of this curious fact more at length; but it is certain, for instance, that the table of lessons given in the Lindisfarne Gospels differs essentially from that prefixed to the gospels of Athelstan, and to the "Codex Aureus," (which seem to agree,) and both from the course marked out in the Anglo-Saxon gospels edited by Mr. Thorpe.

Finally, these prefaces usually end with a list of the Hebrew proper names mentioned by the evangelists, with their literal interpretation annexed.

I have already remarked, that the order of these prefatory articles, in each copy, often varies. As, for instance, the introductions to each gospel are sometimes placed consecutively in the beginning of the volume, sometimes appended to the particular gospel.

It is worth remark, that the Irish biblical MSS. which remain to us, are, with one or two exceptions, more or less fully, arranged on the same plan. However, in the Book of S. Chad at Lichfield, and the Gospels of Macregol in the Bodleian library, both of the Irish school, and not strictly of the Vulgate version, nothing more is found than two or three almost obliterated references to the Eusebian canons. And the most ancient of Archbishop Usher's copies of the Latin gospels (A. IV. 6, in Trinity College, Dublin) contains not the smallest reference to any of the particulars before mentioned. And the same may be said of the folio gospels (I. E. VI.) of the royal library, a work of the seventh century, except that in this instance the tables of some of the Eusebian canons are prefixed.

Besides these facts, it may be as well to observe, that the manuscripts of the Anglo-Saxon period are mainly written in five different characters. In uncials or capitals, as the prefaces to the folio gospels (I. E. VI.), or the Saxon initials and introductory words to all their evangelistaria; in the larger round hand, as the Gospels of S. Chad and Kells; in the smaller round hand, as the Lindisfarne Gospels, and their duplicate (I. B. VII.) in the Royal Library; in the larger minuscule, or running hand, as the Gospels of Athelstan; in the smaller, as exemplified in the Irish Books of Armagh and S. Moling; and either in double columns, as the Lindisfarne Gospels and their duplicate; or in a continuous page, as in the Books of S. Chad, Macregol, and Kells; capital initials, often gloriously illuminated, sometimes plain, sometimes Roman, sometimes Irish or Saxon, or approaching to the Runic form, being

used for the commencement of paragraphs. There is also a variety of the round hand to be mentioned, namely the Roman or Italian, of which examples, severally written in double columns, may be found in the Gospels of S. Augustine, now in the Bodleian Library at Oxford, and in that of C. C. C., Cambridge; in the Beneventine book in the Royal library, and in the Psalter (Vespasian A. 1) of the Cottonian library. Some few imperfect examples of this style are given by Sylvester in the second volume of his "*Paleographie*."

Having premised thus much, I proceed to give a brief account of the venerable MSS. of this description in the Durham library. And first of A. II. 17, in Rud's catalogue.

1. This manuscript is of a large quarto size, and although in the words of Wanley, "*miserè truncatus*," yet is still admirable for its size and caligraphy. It is without any gloss, and comprises a copy of the gospel of S. John, of S. Luke to the second verse of the twenty-second chapter, and the first part of the gospel of S. Mark. S. Matthew is wholly missing, except part of the twenty-fifth chapter, which, together with some of the remainder of S. Mark, I found bound up at the end of another volume, designated as A. II. 22, in the catalogue. It is written "*litteris rotundioribus*," of the Anglo-Saxon or Irish character, which are exceedingly well formed, and are somewhat smaller than those of the Book of S. Chad, and the Gospels of Kells and Macregol, but larger than those of the Gospels of Lindisfarne; indicating, in the opinion of the learned Wanley, an antiquity earlier than that of the last mentioned manuscript, dating therefore at the end of the seventh century. It is transcribed, not in double columns, or divided into verses or paragraphs, as the Book of Lindisfarne and the Golden Gospels in the British Museum, (Harl. MSS. 2788,) which last are of still earlier date; but like the Books of Kells, of Macregol, and the Gospels of S. Columba and S. Chad, in consecutive lines, running across the whole page,—the commencement of each paragraph corresponding with each Eusebian division, being marked by a capital more or less illuminated. We may conjecture, from the small portion that must have preceded the second page of S. John's gospel, that the first page of every gospel was illuminated in the style of the Books of Lindisfarne, S. Chad, and Kells, with large and elaborately formed capitals of the very ancient form identical with theirs. Illuminated capitals, of excellent execution, but not of the complicated nature and immense size of those belonging to the manuscripts already noticed, the initials being larger, are here prefixed to what remains of the prefaces and the beginnings of each gospel. Thus the word "*Marcus*" is in illuminated capitals, and the words "*Fuit homo missus a Deo*," of the sixth verse of S. John; the ornamentation principally consisting of the elaborate intertwined endless cord, and lacertine, and bird-headed serpentine forms of the Anglo-Saxon and Irish school. The whole forms a very beautiful specimen of the penmanship of the scribes of that epoch.

The version adopted is the Vulgate, as indeed appears from what has been already stated, but with several various readings, and peculiarities. Corrections have been made in the orthography, and in some of the words; and some omissions of words have been supplied by a later hand in accord-

ance with the Vulgate, apparently in the twelfth or thirteenth century. There are also some repetitions and other mistakes: "Caiapham" is written once instead of "Pilatum," and some pages were left unfinished by the original scribe, and not filled up till a much later period. Over each page is superscribed the name of the evangelist. S. John is called "Johannis" throughout; the same orthography of the evangelist which was found inscribed within his relics in S. Cuthbert's coffin. Over S. Luke is written "Secundum Lucanum." Wanley has remarked that this is evidence of great antiquity, the same form of expression being found in the Gospels of S. Augustine, in C. C. C., Cambridge; and in those of Lindisfarne and S. Chad, the date of which cannot be doubtful. S. Luke is also called "Luca" in several of the Irish gospels. It may be added, that on one of the leaves is found written, in irregular Latin characters, probably by the unpractised hand of some female under religious profession, "Nolite judicā et non judicabicāmini;" and in Saxon characters, "Boze Mese preost God preost preost mantat," i.e., "maneat." For the reasons given by Hickes this entry is probably of the tenth century.

The leaves are in much disorder. The volume begins abruptly with S. John. The Eusebian canons are marked in this and throughout all the gospels; and, moreover, enclosed within a bracket in the margin, opposite the proper passages, are designated in a later hand, in rubrics, certain daily and festival lessons, which correspond nearly with the lessons set out in Mr. Thorpe's Anglo-Saxon gospels. Thus, opposite the thirteenth chapter of S. John, the first verse, is written "In cœna Domini." This gospel was divided into fourteen greater chapters, which are indicated by larger red Roman numerals in the margin, as well as in the other gospels. In S. Mark these are obliterated; in S. Luke there are nineteen. The beginning of S. Mark is, as already remarked, now bound up with A. II. 22, consisting of some of the "tituli" or heads of chapters of S. Mark. Of these there are only fourteen. Then follows a short explanation of Hebrew names, and the preface to S. Mark abbreviated. The Eusebian canons were inserted originally in the commencement, since they are found marked in the margin of the text, but they have themselves wholly disappeared. S. Mark begins v. 12, and is complete. Then follows the preface to S. Luke, mutilated. Then S. Luke's gospel to the end of the second verse of chapter twenty-two. Over the twenty-first verse of the third chapter of this gospel, "factum est cum baptizaretur," are written certain musical signs, or "neumes," of the late Saxon period, indicating that the words were on certain occasions chanted. It will be observed that the number of greater chapters, as far as marked in each gospel, nearly corresponds with the divisions of the purely Latin gospels before mentioned, namely, the Codex Aureus, and the book of Beneventum, in the British Museum.

2. Another and still more venerable and remarkable relic, is the nearly perfect copy of the gospels (A. II. 16, in Rud's catalogue) mentioned in the catalogue of 1391, as having been "De manu Bedæ." Whether he was the transcriber of the whole may be justly doubted, unless, indeed, at

considerable intervals of time; for there are at least three distinct characters of handwriting. The first portion of the volume is written in clear, delicate, well-finished characters, in the smaller round hand, resembling that of the Gospel of S. John preserved at Stonyhurst, mentioned by Mr. Westwood, and the duplicate of the Lindisfarne Gospels, already alluded to as being in the Royal library; but about the middle of S. Mark it begins to degenerate into a different and more careless style, with many abbreviations, and again changes for the worse later in the volume, where the writing bears a considerable resemblance to that of the Cassiodorus in this library, which is also said to be by the hand of Beda, and may doubtless be referred to the early part of the eighth century. It may be, however, that the book of which we now speak was transcribed by Beda and his pupils, a different portion of the work being assigned to each. The pages are written throughout in double columns, (as the Gospels of S. Augustine, the Lindisfarne duplicate, and the noble Italian MSS., the Codex Aureus, and P. I. cxliii. G. the Book of Beneventum,)—in paragraphs corresponding with the Eusebian canons, which are always noted marginally in rubrics. The abbreviations are few; the punctuation rare, and of periods only; the orthography sometimes incorrect, but often advisedly varying from the later mode. Thus, “b” is used for “p,” and “f” for “ph;” “babbizo” is always written for “baptizo,” and “profeta” for “propheta,” just as we find them in the Augustine Gospels and in the Books of S. Chad, Kells, and S. Columba. The capital letters are plain large Roman characters, with the exception of the initials, which sometimes extend the whole length of the page, and are ornamented with the usual Anglo-Saxon designs; whilst the ends of the divisions or chapters are sometimes marked with the ✠. On the whole, it is just such a book as a scribe might have written who was instructed in Italian caligraphy, but who was not ignorant of the Anglo-Saxon or Irish models.

This manuscript begins with the thirteenth verse of the second chapter of S. Matthew; the usual prefatory matter having entirely perished, although, judging from the other gospels, it was probably prefixed. S. Matthew ends with the fourteenth verse of the twenty-third chapter. The greater chapters are not marked. In the margin a later hand, however, has noted certain lessons for festivals and fasts, which differ from those noted in Mr. Thorpe's gospels, and in the Books of Lindisfarne and of Athelstan. The copy of S. Matthew ends with the fourteenth verse of the twenty-third chapter. S. Mark is prefaced by the usual argument, and heads of chapters, of which forty-six are given; part of the twelfth and thirteenth chapters are wanting, but the remainder is perfect. S. Luke has no preface or capitula, and begins with the fifty-seventh verse of the first chapter. At the fifteenth verse of the sixteenth chapter a new and more diffuse character begins, evidently belonging to an entirely different volume; the larger chapters being marked in the margin from fifty-four to seventy-six, which completes the gospel. S. John begins at the twenty-seventh verse of the first chapter, again in another and differing hand, resembling closely the Cassiodorus in this library already mentioned as being in Beda's

handwriting; forty-three greater chapters are marked, corresponding with those in the Lindisfarne gospels, and the manuscript ends with the eighth verse of the twenty-first chapter. On the whole it seems probable that this may have been a transcript, made by the monks of Jarrow or Wearmouth, from the Lindisfarne Gospels, (as is the Royal MSS. I. B. VII. before noticed,) and executed in the middle of the eighth century.

3. Portions of another copy of the Vulgate gospels, being parts of S. Matthew and S. Mark, are found in the last mentioned volume, written in a smaller and ruder character, much resembling that of the older of the MSS. of Archbishop Usher, in the Trinity College library, Dublin. In one of the leaves is drawn a large double Roman capital B, ornamented with the usual Saxon interlacings of an endless cord, within the open spaces of which is inscribed, in Roman letters of the eighth or ninth century, the Lord's prayer in the Greek language.

4. I will conclude this long notice with the mention of three or four leaves, of a large quarto size, of another copy of the gospels, in interest and antiquity surpassing all the others which I have described. They were, when I saw them, (as also in Wanley's time) bound up at the end of A. II. 17, before mentioned, and begin with the thirty-third verse of the twenty-first chapter of S. Luke's gospel, ending with the forty-fourth verse of the twenty-third chapter. They are written with the blackest ink, in double columns, without stops or divisions of words, like the Gospels of S. Augustine; in very accurate and beautiful uncials, intermingled with some letters of round hand of the very largest size; each line being composed of one, two, or at the most of three words. The character is of the earliest Christian Roman, and corresponds closely, in shape and size, with the specimens of the Psalter of S. Germanus, given by Mabillon in his "*Nouveau Traité de Diplomatique*," and by him ascribed to the fifth century, except indeed that the calligraphy of the Durham manuscript is far more beautiful and exact, and that the Psalter of S. Germanus is written in continuous lines. May we suppose that we have here a relic of the British Church, or at least of its Catholic champions?

5. Bound up in the same volume is a very curious coloured representation of the Crucifixion, which must have served as a frontispiece to one of the manuscripts I have mentioned, and cannot, I think, date at a later period than the eighth century; being therefore one of the earliest pictures of the Crucifixion in existence. The colours are still bright, although much abraded. The cross itself is coloured red, with a border of green, and is of the ordinary Roman shape, but with the limbs nearly equal in length; in consequence of which the figure of our Lord is placed upon it in a position inconsistent with anatomical truth or possibility, the arms being extended straight outward from the elbows which adhere closely to the waist. His robe is striped with red, yellow, and green. Longinus, as we learn by the inscription of his name, is on His right hand piercing the side. The other soldier, whose name is obliterated, on the right, offers the sponge on a long reed; both are in striped tunics, with bare feet. Two angels, each represented with six wings, of various

colours, are placed on each side of His head, and above them, in rubricated letters, the words "Initium," "Finis." The hair of the head of each person is painted of a brilliant yellow, meant apparently, in our Lord at least, where it is very copious, to represent a glory. On each side of our Lord's head are inscribed in Greek capitals, rubricated, the letters Alpha and Omega; and on the upper compartment of the cross above His head, in what were golden small capitals, "HIC EST IHS REX IUDÆORUM." The whole is enclosed in a square framework, coloured green, around the outsides of which runs an inscription, beginning on the left extremity of the upper side, in round letters, of the same character as the first manuscript I have above described. On the upper side, "Scito quis et qualis est qui talia cujus titulus cui nulla est inventa passus p. nobis pp. hoc culpa." On the right side, "Auctorem mortis deiciens vitam nostram restituens . . . patiamur." On the left side, "Surrexit a mortuis sedit ad dextram Patris." At the bottom, "Ut nos resuscitatos . . . et regnare . . ." The remainder being illegible.

Believing that these particulars may interest many of your readers, I will not apologise for sending them.

I am, yours, &c.,

C. D. J.

IRISH ECCLESIOLOGICAL SOCIETY.

The Address of the Irish Ecclesiological Society. Dublin: James Duffy. 1849. 8vo. pp. 16.

THE above tract has been put into our hands without any indication of the quarter to which we are indebted for it. We are, however, very glad to have seen it. The "Irish Ecclesiological Society" is a body, framed upon the model of, and with rules clearly derived from, ours; but the handmaid, not of the Anglican, but of the Roman Communion in Ireland. No Christian-minded man can fail rejoicing to see the deencies of external religion cared for in a portion of the Universal Church from which they have been so long exiled; and we must therefore, saving our position as members of the Church of England, express our sympathy with the movement.

The establishment of the present Society is the more noticeable at this moment; when the energizing portion of the English Roman Catholics, the converts, represented by the Oratorians under the leadership of Mr. Newman and Mr. Faber, have applied the doctrine of development to ecclesiology, and formalized the corruptions of the three last centuries. This movement is in its infancy as yet, and we therefore abstain from noticing it at length; keeping, as we beg leave to assure our readers we are doing, our eyes very wide open to it. We may briefly state that the dogma of Oratorian Ecclesiology is, that the appreciation of the Real Presence in the body of the Catholic Church

exists now as it never has done before, and has eliminated chancels, screens, &c., and that consequently altars, in place of being reverently guarded, should in these enlightened times be obtruded into the congregation with no separation between them. To this cardinal doctrine the ultra-partisans add a dislike of Pointed, and a preference of modern Italian architecture, as the architecture of present Rome, and the thing which suits the present century; and, as may be supposed, the Oratorians talk of "Benediction" as, next to mass, *the* service, to the neglect of vespers, &c. At the same time they affect modern vernacular hymns, of which Mr. Faber has published a set for the use of the "Oratory," in King William Street, Strand.

What the end of this position assumed by men who hold the most ultra form of modern Romanism, along with so un-mysterious a theory of worship, may be, we do not pretend to imagine. Mr. Pugin has attacked them with vigour and talent in the *Weekly Register*; while the wary *Rambler*, after having broken the ground in the screen controversy of 1848, and then appeared as the champion of Oratorian views, has now apparently gone off upon a siding, and started a series of compromise model churches, beginning with a marvellous one by Mr. Hadfield, combining a greater selection of would-be modern Romanesque monstrosities than we could have thought possible to have been collected in the last year of this half century, by the architect of the cathedral at Salford. How the two movements, the ecclesiological and the oratorian, both energizing together in the Roman Communion in these islands are to accommodate matters, remains to be seen.

We accept, as the Ecclesiological Society of England, the unconscious homage paid to our position by the one before us having assumed the title of the "Irish Ecclesiological Society:" for surely ecclesiology must have to do with *Ecclesia*, and the word is our own.

The government of the new body is conducted by a council framed on the model of our committee under the presidentship of Dr. Russell, well known as one of the most estimable and moderate members of the Roman communion in Ireland. Membership is confined to (Roman) "Catholics."

In the meanwhile we have neglected the address itself, which is signed by the secretaries: but in truth it contains nothing which particularly needs being extracted, being simply a straightforward statement of the condition into which in externals the Roman communion in Ireland had fallen, and of the need and objects of an ecclesiological society to remedy these abuses. We commend it to the attention of the brethren of the Oratory whom it concerns more than it does us; who do not happily need to be convinced that "*Salles de spectacle*," "whose permanent details are identical with those used in the theatre, the concert room, or some other profane building of the nineteenth century, or miserable houses which would rejoice the heart of a puritan," are not the models for the places of worship of the Christian Church.

THE EXPOSITION OF 1851.

[We have great pleasure in inserting the following letter, as a point which has recently occupied our own attention. While most cordially agreeing with its general drift, we of course guard ourselves from at once accepting the proposed classification. We would desire to see the competition extended to other branches of ecclesiastical art; metal work both in brass and the precious metals, wood carving, embroidery, tile work, &c. With reference to the suggested subscription for special prizes, we conceive that the plan of the government commission must be further developed before this question can be discussed.]

January 11th, 1850.

MR. EDITOR,—In the preparations for the grand exposition of 1851, I am glad to find that glass-stainers have not been overlooked, as their powers may be thereby called forth, and as their comparative merits is such a frequent subject of inquiry and discussion. Allow me however to observe, that unless the Ecclesiological, and kindred societies, or the leading members individually, interpose, the prizes may be insufficient, the glass disadvantageously displayed, and the judges incompetent for the office. Perhaps it might be advisable for those interested in this beautiful art to raise a sum for its encouragement, and prizes might be awarded upon the following plan which of course will admit of sub-division and extension. For the best specimens of pot-metal glass, especially ruby and other reds; not that of the most even tint, the smoothest and the clearest, but that most suitable to the purpose. For the best silvery white, the nearest approximation to that in Albert Durer's windows in Cologne Cathedral. For the most successful imitation of ancient glass in the different styles—antiquated, and also as it must have appeared when first inserted. For the best window of a new and independent style. Designs might also be specified in the list. If this branch of art should meet with liberal support, those of our own glass stainers who generally refuse to compete, and foreigners at Munich, Paris, and elsewhere might be induced to exhibit, and much benefit might result from this emulation.

I am, Sir, your obedient servant,
M. L. A. S.

PUGIN'S FLORIATED ORNAMENT.

Floriated Ornament, a series of thirty-one designs, by AUGUSTUS WELBY PUGIN, Architect. London; H. G. Bohn. Folio. 1849.

A new work by Mr. Pugin must always excite attention in those quarters through which we expect to circulate. The one before us opens a new field of artistic study, which we are very glad to see explored by one so full of energy, and of the perception of the beautiful, as its

author. Its design will be best comprehended by our giving the first paragraph of the introduction.

"The present work originated in the following circumstance:—on visiting the studio of Mons. Durlét, the architect of Antwerp cathedral, and designer of the new stalls, I was exceedingly struck by the beauty of a capital cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the thirteenth century. On asking him if he would allow me to have a squeeze from it, he readily consented, but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital composed of pointed mouldings. This gave me an entirely new view of mediæval carving; and, pursuing the subject, I became fully convinced that the finest foliage-work in the Gothic buildings were all close approximations to nature, and that their peculiar character was chiefly owing to the manner of their arrangement and disposition. During the same journey I picked up a leaf of dried thistle, from a foreign ship unloading at Havre, and I have never seen a more beautiful specimen of what we should usually term Gothic foliage: the extremity of the leaves turned over so as to produce the alternate interior and exterior fibres, exactly as they are worked in carved panels, of the fifteenth century, or depicted in illuminated borders. The more carefully I examined the productions of the mediæval artists, in glass painting, decorative sculpture, or metal work, the more fully I was convinced of their close adherence to natural forms."

In confirmation of this, Mr. Pugin gives two plates; one of floriated quarries from Kentish churches, the other of flowers painted on the wood-work of Norfolk and Suffolk. He draws the distinction between mediæval and pseudo-classical floriated art, as follows:—

"The former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to *fill up* the space they were intended to enrich: and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative rotundity or shadow; for instance, a panel, which by its very construction is flat, would be ornamented by leaves or flowers drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would endeavour to give a fictitious idea of relief, as if *bunches* of flowers were laid on, and, by dint of shadow, and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane; and instead of a well-defined, clear, and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design."

The body of the work consists of a series of beautifully-executed chromo-lithographs, designed by Mr. Pugin, of numerous plants, disposed in regular patterns on one plane, all more or less cruciform. Our readers will at once perceive that this is a result somewhat different from what the first extract we have given might have led them to anticipate. The work before us is destined mainly to help the painter and the embroiderer. We trust that this implies that Mr. Pugin has a second series in preparation, containing designs for floral sculpture in wood and stone.

We are sorry to have to pick holes in so meritorious a publication,

but we must implore Mr. Pugin in case he publishes a second edition, to give us the vernacular names of the plants in addition to the Latin ones which alone appear. Moreover, the latter are taken from a work published as far back as 1590, called "*Tabernæ montanus (?) eicones plantarum.*" Since that time botany has been completely revolutionized, and the nomenclature then in vogue ought to be corrected from modern authorities.

We are sorry to see the misprint of *omnia* for *omni* in the very appropriate text on the title page.

We shall be surprised if this suggestive volume does not originate a great improvement in many branches of ecclesiastical decoration.

S. PATRICK'S CATHEDRAL.

WE have great pleasure in presenting, by permission of the writer, the following letter from the estimable Dean of S. Patrick's, to a member of our Committee. We are most anxious to see his noble exertions crowned with their merited success. Our treasurer will be most happy to take charge of subscriptions towards the restoration of S. Patrick's Cathedral.

40, Harcourt Street, Dublin, January 5, 1850.

"DEAR SIR,—It will be necessary to let you know the state in which I found things seven years ago, when appointed to the Deanery of S. Patrick's. At the east and south of the choir, where the graveyard lies, and which I am glad to say is now little used, the ground was raised from five to eleven feet, which conducted a most offensive damp into the cathedral, where the sewerage had never been attended to.

"It was necessary to make some new vaults in place of those that lay too near. This enabled me to follow the same plan within the building; the damp being drawn off, I could lower the floor to its original level, and have done so, thereby discovering the bases of the pillars, which had been hid for centuries, and which have guided us in their repair. All the arches in the choir were entirely closed, and four in the other parts of the building. Monuments filled some, and galleries cut across others, for the support of which the capitals of the pillars were cut away to let in joists. These are removed, the beautiful foliage-work restored, and the monuments better placed.

"The lower windows of the choir were of all sorts of shapes and heights; some to suit ovens put into them by Oliver Cromwell, some to make vaults. These are now made what they originally were, according to the drawings by Mr. Carpenter. And excrescences for sculpture, that had no shape, but so closed the side-aisle in the choir as to leave it but four feet wide, are all gone. Thus much for what is permanent.

"We are placing seats, not like pews, but of the bench shape, such as I saw in a new church built by Mr. Sidney Herbert yesterday, and

of a temporary character, though not unsuitable. They are therefore very cheap.

"In this state we were found, when the fearful inclination of the great south wall of the nave made me send for Mr. Carpenter in all haste. It inclined 2 ft. 3 in. being five feet thick. I had just finished re-casing four pillars on the south side of the great nave. Their dangerous state was hid by the plaster that covered them. Mr. Carpenter says, they are well done, but the fifth pillar is so bad that it is too far gone to touch. The east end of the choir also is in crying need of being re-cased, as is stated in Mr. Carpenter's report.

"I have said as yet nothing of the Lady Chapel, or Chapter-house, for the Knights of S. Patrick. The Queen and Prince, and some of the knights subscribed towards its repair, but it was in so disgraceful a state, that after having had all the original lines taken accurately by Mr. Carpenter, the old building was totally taken down, and about one-third rebuilt, which did more than exhaust the whole subscription, when the famine of our land put a stop to all contributions, except for food, and reduced as were my own means, indeed almost to nothing, I was still obliged to attempt what has been above stated at my own risk.

"The Chapter-house will be one of the most beautiful things of its kind, if ever finished, so light and elegant: and the cost being but £2,500 to complete it, we may hope, should our country ever recover, it may be done. But now in the limited extent of Ireland, where £4,500,000 worth of property are already in the market, with the certainty of its being £6,000,000 before February, there is no prospect of raising funds for pious uses from so utterly pauperized a land. The Chapter-house must therefore, I fear, rest for a while. But the inclining wall, and east end, admit of no delay. And we implore help. Collecting cards have been issued here. And if you, dear Sir, could suggest how we may best move the lovers of good and graceful things in England, I believe it would be a worthy work. You will not wonder that my preferment of little more than £1,000 per annum, is unequal to it.

"Nothing whatever has been done to the stalls of the knights in the west end of the choir, because, till the Chapter-house is ready, no new arrangement can be contemplated."

COLONIAL CHURCH ARCHITECTURE.

CHAPTER XIV.—SYDNEY.

In a former number, (Vol. VIII. p. 271,) we gave an account of the design of the metropolitical cathedral of S. Andrew, Sydney, as amended by Mr. Blacket, the present architect of the works.

By the kindness of the Rev. George Gilbert, of Grantham, (who will receive, or to whom we shall be glad to forward, any contributions

toward this great church-building work of our Australian brethren,) we are now enabled to gratify our readers with some particulars of the progress of the building, in extracts from a letter of the secretary of the Building Committee; and also with woodcuts of the plan and the south elevation of the design, drawn by Mr. Blacket, and referred to in the following extracts.

"I will endeavour to give you a brief sketch of our present position. The actual state of the building itself will be best explained by reference to the accompanying outline elevations, which our worthy architect, Mr. Blacket, has been kind enough to prepare. His sketches represent all that has been done up to the present time, (June 12, 1849); but as you are aware, a great portion of the work was completed before the present committee took the management. At that time, viz. April 1st, 1846, the eastern portions of the building, viz. the choir-aisle walls, the east-end wall, and the south transept were finished to the extent you see them in the sketches. All the work to the westward of the south transept, and of the west end of the north choir aisle, including the alteration of the tower foundations, has been accomplished by the present committee between the 2nd April, 1846, and the date of this letter, (12th June, 1849), at a cost of £3034. Our expenditure, supplied from colonial resources, has therefore been at the average rate of £1000 a year.

"Our architect is now preparing the plans and specifications for the contract which will complete the outer walls of the building to the height which you will observe I have dotted upon the sketches. The cost will be about £650. Towards this sum we have a subscription list for the year commencing with £290, which sum has been augmented by the sum of £300, the amount of your English subscriptions for 1848. I fear that our Colonial subscriptions will not exceed £500, last year it was with difficulty we got £500.

"We have read also the good news of the munificent gift of £300 from two ladies in England."

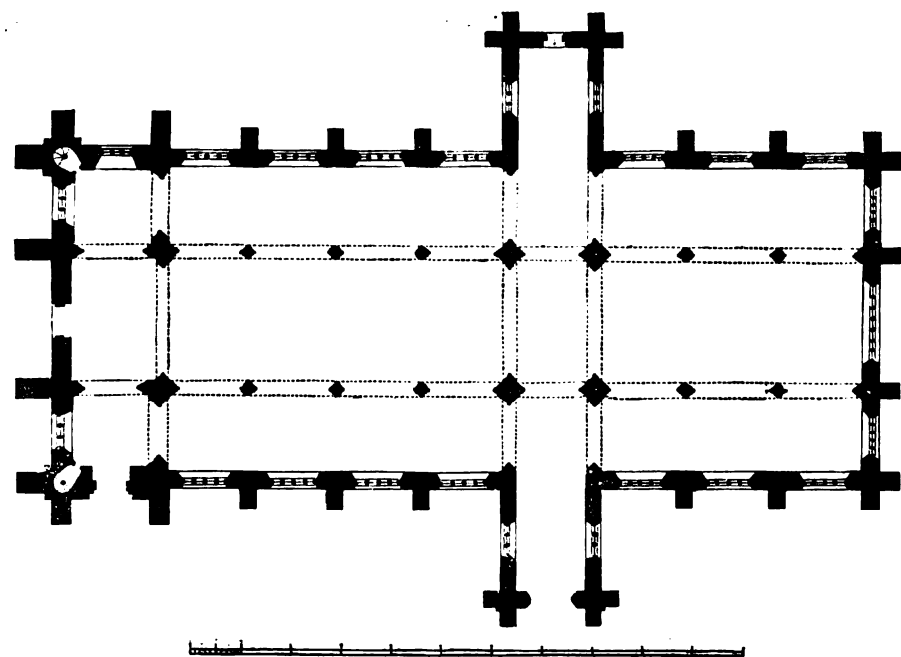
It will be seen from the accompanying illustrations, that the praise we bestowed on this design in our former notice, viz. that it was a cathedral in its type and scale, and not a mere parish-church, was not unfounded. And from the above extract it will be gathered that Mr. Blacket is not responsible for the extreme narrowness of the transepts.

We strongly re-echo the advice, given (we understand) to the Bishop of Sydney by his English friends, to complete the choir and transepts, for divine service, before continuing the nave and its aisles; nor can we see any objection to naming particular parts of the sacred edifice after their builders, or more considerable benefactors,—just as we occasionally find parts of our own cathedrals bearing the name of distinguished persons who have founded them.

The donation of £300 by two ladies in England, noticed above, was made on condition that the same amount should be immediately raised in the Colony. To effect this, the Cathedral Committee have proposed that sixty ladies should make themselves responsible for five pounds each, to be contributed, or raised by small subscriptions. The whole £600 will be devoted to the special purposes of raising the clustered columns of the choir and nave.



North Side.



Plan of the Metropolitan Church of S. Andrew, Sydney.

We regret to say that the total sum raised in England, including the £300 given by the two ladies, is only £752. This is an object highly deserving of encouragement from our wealthier readers.

This notice must not be concluded without an expression of our regret that the decease, on his homeward passage, of the Rev. T. B. Naylor, the excellent incumbent of the parish of S. Andrew, Sydney, in which the cathedral is building, has prevented our learning many particulars (as we had hoped to do) from his lips, as to the progress

of church building and architecture in Australia. His loss will be severely felt in the Colony.

We subjoin notices of a few other Australian churches.

We are sorry to learn that *S. Paul, Chippendale*, of which we have formerly given an account, is now at a stand-still, (we trust only a temporary one) for want of funds.

S. Thomas, Enfield, was in August last (1849) nearly ready for consecration.

S. John Evangelist, Camden, consists of chancel, nave, and western tower and spire, all built of brick. The windows, which are of Middle-Pointed design, are of the local stone, more grey, and more close, though softer, than the Sydney sandstone. The roof is open and has tie-beams. The *Sydney Guardian* (we are glad to see) complains of the shortness of the chancel, and of the absence of sacristy and porch.

S. —, Berrima was consecrated by the Lord Bishop of Sydney on the 9th June last. The church consists of a nave, 50 feet by 25, a chancel, 18 feet by 16, a north porch, and a vestry, attached to the chancel. It has a stone bell-cot and spire, with two bells, and is as yet the only one in the Diocese. The west end of the nave, as also the east of the chancel, have painted windows, of three lights. The side windows have square heads, and tracery. All the windows are of white sandstone, and are filled with diamond-shaped glazing. The roof is open, and spanned with hammer-beam trusses and curved brackets; the shingles are laid on close boarding. The seats are all open and moveable; the pulpit stands at the angle of the chancel arch, and the reader's seat forms the north stall in the chancel. The altar rails are carved with trefoiled panels of open work.

ON FUNERALS AND CEMETERIES.

It is with no small pleasure that we are enabled to commence a second series of our *Instrumenta Ecclesiastica*. The testimonies we have received from all quarters to the usefulness of the first volume, and at the same time the numerous applications that have been made to us for details or fittings not contained in it, give us on the one hand, a sufficient reason for commencing a second, and on the other, a confidence that the labour we shall bestow on it will not be thrown away.

We could not hesitate for a moment in selecting a subject for our first number. At a time when a great national movement for the more fitting interment of departed Christians is everywhere perceptible; when this movement, though with some exaggerations, and some distortions of feeling, tends steadily in the right direction; when the present government has always displayed a willingness to further the good work, and (if report may be believed) intends to bring forward a comprehen-

sive measure in the approaching session on the subject ;—we could not but feel that designs for a cemetery chapel with the necessary buildings attached to it, and appropriate fittings to all, would be the most important subject to which we could bend our attention. And this therefore we put forth in the first number of our second series. The same reason induces us so soon to recur to a topic that we partly discussed in the last *Eccelesiologist* but one.

We have said that, in our opinion, public feeling is moving with a right direction in the cry against the present system of funerals, and burying places. Two dangers, however, seem worthy our attention ; and we will speak briefly of each.

The first is, lest the one thing, *to the exclusion of all others*, should be held to be the protection of the public health. Nothing, we allow, can be more important ; nothing more worthy of every possible effort ; nothing more wonderful than that God should put it into the power of rulers to lengthen the average of human life, and diminish the duration and alleviate the intensity of human suffering. And the privilege involves a duty of corresponding magnitude. Sanatory considerations then are the first and the greatest : let this be allowed by all means ; let newspapers of all sentiments unite in setting them forth and enforcing them ; we only wish to have it remembered that they are not all. The *cura pro vivis habenda* is not to exclude the *cura pro mortuis gerenda*. The question is not simply a philosophical and material one ; how “an impossible chemical compound”—such as the human body becomes when life is gone,—can most easily, most inoffensively, be resolved into its component elements ; how noxious gases may be prevented from disseminating their poison ; how the air we breathe, and the water we drink, may be guarded from impregnation with the subtlest venom ; how the Houses of God may be hindered from becoming nests of fever, and churchyards from degenerating into “consecrated cesspools ;”—there are other considerations also which, to them that believe in the Resurrection of the Dead, and the Life of the World to come, are of no small interest and moment. The dust must return to the earth as it was ; and those brief words, if rightly understood, bind us to all the duties that sanatory considerations suggest ; but, also,—the spirit shall return to God Who gave it ; and that involves another series of feelings and duties.

They, for the Christian burial of whose remains we are providing, were our brethren in CHRIST while they lived ; and now that they have entered on another and higher life, they are our brethren in CHRIST still. We are bound to provide that their remains, so far as in us lies, shall rest undisturbed and inviolate till the great Doom ; that in the same place where they lie down to rest, in the same they shall arise to their sentence. Their bodies, which were temples of the HOLY GHOST, must be treated as His temples still ; and since it is by the grave and gate of death that they must pass to their resurrection, it is ours to make the grave honourable, and the gate of death as reverend a thing as they should do who believe it to be the porch of Life. Therefore while, on the one hand, we prevent for the future the abominations of which we have read, and, alas, still read, with horror ; the yet distinguishable fea-

tures of corrupted humanity left to reek under an August sun, or defaced with the grave-digger's mattock ;—churchyard earth carted on to the churchwarden's fields : skulls set up for a mark at which boys may throw stones ; things which the worst and darkest Paganism would have abhorred and revolted from ; so on the other, the funeral itself is not to be hastened over as a mere burying our dead out of our sight ; a mere hurrying a nuisance out of the way ; but is to be treated as the performance of an act of faith,—that we believe in the Resurrection ; as an act of hope,—that we trust again to see the form which the coffin now conceals from us ; and as an act of charity,—that our brother's dishonour, as only temporary, may be concealed, and that those who shall pass the place where he lies, may be defended from all danger or inconvenience.

And this brings us to a second point of the popular movement, the cry for cheap funerals. With this, in great part, we fully and deeply sympathize. The race of undertakers must either be most utterly and radically reformed : or if this should be found impossible, abolished. Some few exceptions there are, but, as a body, their extortions, their heart-heartedness, their injustice, the indecency of their behaviour, their abominable arrangements, do indeed bring us back to the old heathen's saying, and make a modern funeral of "all horrible things the most horrible." Their present trade is driven by taking advantage of mental agony to extort exorbitant prices. How is the widow in the first burst of her grief to haggle about hatbands and scarves, and mourning cloaks, and black kid gloves, with men whose hearts are as hard as the nether millstone ? How is the parent from whom a darling child has just been torn, to regulate prices, point out overcharges, beat down extortions, and only have for answer—"O, Sir, if you don't wish to do the thing genteel——?" And therefore, rather than fail in any outward mark of respect to the dead, the widow will draw deeper on her miserable pittance, will wrong the living rather than the departed ; and the ill-gotten money, while it only procures some wretched pseudo-decorations, is but as a drop in the ocean to the undertaker's other extortions.—With the poorest class, those to whom a penny is an object, it is painful to see the struggle between prudence and love ;—they will stretch a point to have a more expensive shroud, to have *six* coffin handles, to have *frilling* ; as, in a higher station, to have the coffin lined, or a brass plate.

The *Times* lately exposed the exorbitant gains of London undertakers ; and to the bills there given we refer our readers. We thought to have done as much for their country brethren ; but the scale of charges varies so much that, by printing any one bill, we might possibly only be teaching in other places a higher rate of extortion. There is but one way of meeting the evil ; and that is, the establishment of a company, or still better, a religious society, in London, for the provision of really Christian funerals at proper graduated and fixed charges : this would be the death blow of the present wicked system ; and we may return, at another time, to the subject.

But, while we sympathise in the feeling of indignation so generally expressed against undertakers, we are utterly opposed to the idea that

funerals should be as plain and unritual as may be. A solemn religious service is not so to be performed. Even natural religion revolts against it. Let us get rid of the expensive trash of a modern funeral, of undertakerism in its idea and details, of plumes, and trapped horses, and mutes, and such like paraphernalia ; but do not let us fall into meanness in the service of God. A Christian funeral *will* be much cheaper than the present heathen obsequies ; but never let us wish it so cheap, that a man should be buried like a dog.

Let us now go into some of the items of a funeral, and at the end we will return to the Cemetery question with which we began.

1. To begin with the *COFFIN*. In most parts of England the shape of this is absolutely wrong, in two essential particulars ;—everywhere, in one. The rounding off at the shoulders gives a hideousness of appearance ; it is an outline, and yet not an outline, of the human form ; a kind of caricature of humanity ;—and it is the cause of needless expense. The true form, a mere slope from the head to the feet, the exterior shape of all old coffins, is both more in accordance with good feeling and correct taste, and also cheaper. It is still kept up in some parts of England : e.g. in many villages of Norfolk and Suffolk. The other fault is, the flat top. It ought to be gabled ; and where money is not an object, double-gabled. But the poor man, we will assume, must be contented with a plain gable ; the joining concealed by the upright of the cross that will run from the head to the foot of the coffin : while the arms will branch off over the breast. This cross must be worked with square edges ; and may be continued plain to the ends, or may expand after the fashion of a Cross Forme. When it is double gabled, a roll moulding may be added at the pitch of each gable, good and bold, and continued plain to the end.

A single-gabled coffin will, it may be said, be naturally more expensive than those of the flat-topped fashion. It will so. It will cost about four shillings more ; perhaps not so much more when the carpenter becomes used to his work ; but we shall save that presently. In the funeral of a pauper, the Union will sometimes expend the eighteen shillings which the coffin costs, and allow the relations to add, if they think fit, some little decoration. Here the gabled top may be well recommended. If not, objection will rarely be made to having a cross marked in white paint on the flat top from head to foot ;—and thus a symbol of Christianity is introduced.

Nothing can be more vile than the usual decoration of coffins ;—their stamps, and handles and plates. For the stamps, * we may dispense with them altogether, as being utterly useless : but the handles we must have, and the plates are quite permissible. But the design of the handles, as at present made, is execrable ; stamped tin plates, of the most wretched arabesque work, and in the poorest cases japanned and and shining. They should be an iron ring, fastened into an iron plate,

* Curiously enough, while writing this paragraph, we were called off to give directions for the making of a coffin. Among other stamps which the undertaker wished to recommend was one of S. Mary with the Divine Infant in her arms, attended by kneeling angels. If this had been advised in the *Ecclesiologist*, what should we have been called ?

exactly on the same principle as the scutcheon of a door. Four will be amply sufficient; two at each side, or one at each side, and one at the head and feet respectively. The plainest kind, a mere ring with such a plate as we have given in No. 5 in the fourteenth Plate of the First Series of the *Instrumenta Ecclesiastica*, will be effective: No. 2 nearly as much so, and cheaper: but the handle had better, for this use, be a ring.

Name plates, as now made, are even worse. All that is wanted is the name, or the initials; not the date of death. The best method is, to have two small tin plates, in the eight-foiled shape, used generally for Evangelistic symbols, one on either side, just under the arms of the cross; they may be painted red with the initials in yellow or gold. But, clearly, where expense is an object, they had better be omitted altogether. We have seen them both let in, and also simply nailed on to the coffin lid; and the last method, while it spares a great deal of trouble, seems to have no objections against it.

If any further decoration is wanted by such as can afford it, and have had their eyes accustomed to stamps, it will be found in a short legend or scripture, disposed on each side of the coffin, towards the foot, and sloping obliquely upwards, like a legend in glass. Such for example, as *Jesu mercy*: or *Credo quod Redemptor meus vivit*: or *Qui venisti salvare perditos* (on one side,) *noli damnare redemptos* on the other. This sort of decoration will be found useful in satisfying people who are accustomed to the glitter of a modern coffin.

In classes above the poor, it would be a great thing to get rid of the absurd custom of covering the coffin with cloth. Such a piece of upholstery, with its brass nails, and trim appearance, seems indeed utterly paltry when compared with the stern office which it is designed to fulfil. If reality is essential anywhere, surely it is so in every thing connected with the grave. A leaden coffin, though we do not sympathize with the idea, is a reality; so is a stone one: but such a grotesque comfort as the idea of cloth suggests, is a complete parody, both on our habits of life, and on our ideas of death. Let the coffin that holds the remains that we have so dearly loved be as good, nay, as handsome, as it can be made. Let its wood and iron work be as complete as possible: let its plates and legends be as rich as they can be: this is all real. But away with the upholstery fittings of such perishable materials; materials, meant only to exist in the warmth and dryness of an inhabited house, exposed to the chill and damp of the grave, as if it were desired that external should mimic internal decay. Few persons know how solemn, how rich, is the appearance of a coffin made as it should be: the beautiful grain-undulations, (of course brought out with oil,) of that most lovely of woods, elm; the quiet simple cross, stretching over the sleep of the departed; the well-wrought iron rings and plates: the rich initials and legends: how completely every idea of horror is lost, while reverence and real beauty remains. We well remember that the first time we employed a carpenter on such a coffin, he made it an earnest request to his partner in trade that, should he die first, a precisely similar one might be made for himself.

2. From the coffin we proceed to the BIER. Every consideration, both

sanatory and moral, cries out against the present system of carrying the coffin on the shoulders. In every case it is prejudicial to the bearers : in some it is absolutely dangerous. It would be curious to know when this fashion came in. Even now there are very few parishes without their biers ; and they are almost always a subject of inquiry in visitation articles. But, when we come to examine into their use, we shall find it very limited : and, in some places confined entirely to such as died of infectious diseases. Hence the jolting, staggering, lugging,—the exclamations, “ Hold hard ! ” “ Look out ! ” “ Take care ! ” which are almost inseparably connected with the shoulder-system. For the coffin has first to be hoisted, then put down on the tressels, then the bearers have to emerge from the pall, then the pall has to be re-arranged ; then, after the lesson, the pall must be thrown back, the coffin re-hoisted, the pall arranged for the third time, and last of all, the whole process must be repeated at the grave. Now, contrast this with the bier. The coffin is simply lifted on to it ; the hearse put over it ; the pall spread over that ; thus, without any one re-arrangement it is brought into the church, then out of it into the churchyard : then the pall being removed with the hearse, the ropes are run through the rings, the coffin yet resting on the bier, and the lowering into the grave is an imposing ceremony, instead of a distracting bustle.

Most of our readers know that we have given a hearse and bier at plate 32 of the *Instrumenta Ecclesiastica*, and we intend to give another. One or two hints that have occurred to us, in practically working out the system, may be acceptable. (1.) It is desirable that the wood should be *deal*, on account of the less weight of that material : the staves being of ash. Both hearse and bier may desirably be painted, and the former decorated with scriptures. (2.) It would be better to have lateral as well as transverse braces ; the latter only are given in our plate. (3.) (but we speak under correction here) it strikes us that a little more breadth and height to the hearse would be an advantage. (4.) It is *necessary* to have bearing straps. Each has, of course, only one carrying-loop, and they are made right and left : while, by an arrangement which any leather-seller can easily contrive, the weight is thrown equally on both shoulders. (5.) It is often desirable to have six bearers. This is easily done. Under the bier, midway between head and foot, let there be two large iron eyes, through which a short pole may be run, which shall project a little : to each end of this a strap can be attached as before. But this should not be done without necessity ; because it partly disarranges the pall. Difficulty will, however, always be found, at first, in bearing : and we are inclined to think that nothing but practice can make it easy. If any parish-priest, *who has had experience on the subject*, would communicate with us, we should be much obliged to him. (6.) To prevent the possibility of the hearse slipping off, it is well to have a couple of tenons on each side, which fit into corresponding sockets in the frame of the bier.

We have no doubt that some of our clerical readers can add their testimonies to ours as to the great repugnance which is at first felt to the use of the bier : and also as to the popularity which the new system, when once fairly tried, rapidly acquires. For this repugnance there are, we con-

ceive, two reasons. In the first place, the idea, as we said above, of contagious diseases. And in the next, the manner in which the bier is usually thrust out of the way, into the tower or elsewhere, as something to be ashamed of; instead of being brought prominently forward, covered by its pall, as a necessary feature in a parish-church, and symbolizing the end, as the font the commencement, of our Christian pilgrimage. We at present can only recall two or three churches where this is done; and one of these is Beverley Minster.

But the parish priest should be especially careful, in the first employment of the bier, to make every effort that there may be no accident, no unfortunate occurrence, which may tend still further to alienate the minds of his people from its use; as any untoward event, in a first attempt, would almost infallibly do.

3. Hence we come to the PALL. And here, in the first place, we observe, that the parish pall is as much the property of the church as the vestments of the altar, or the pulpit hangings: and therefore ought to be at the service of any parishioner. This, for the poor, will be a matter of great importance; the hire of the meanest pall sent to the Union, is five shillings: and perhaps such an one as the labourer, well to do in the world, would select for his wife or child, would not cost less than ten. A tradesman in the country, making any pretensions to "respectability," would be charged a guinea. Now, if a good cloth pall belonged to the church, all this hire would be saved: while, if any parishioner chose to use one of richer materials, nothing hinders him from hiring it; or, better still, making it, and presenting it to the church. The bier, covered with its pall, should stand in the church, like any other article of furniture, and might be covered up as the altar is, at night, &c. Our readers probably know that we have given an example of a pall at plate 63 of the *Instrumenta Ecclesiastica*; and to that we refer them. We lately had occasion to make both bier and pall, and we found the expense of both together amount to between fourteen and fifteen pounds. Here the material of the latter was cloth of fifteen shillings a yard; the fringe was of yellow silk, four inches deep. But cathedrals and rich churches ought undoubtedly to have velvet palls, with gold fringes. In this case, and indeed in all, it would be desirable to have two; one to be sent out with the bier, when the house lies at a great distance from the church; of coarse materials, good of their kind, that will stand the weather; the other to be put on at the lych-gate. This is precisely on the same principle as the employment of the *Cappa choralis* and *Cappa pluvialis*, under similar circumstances.

It would also be very desirable that every church should possess six or eight mourning cloaks, for the use of the poor. It would save them the expense of hat bands, &c.; and add a great degree of ritual dignity to the poorest funeral.

And so it would be an excellent thing if there could be a set of parish bearers, used to their office, used to the church, and not liable to be put out, or to make the mistakes into which persons unaccustomed to the thing almost necessarily fall. Of course, we had far rather, as we have often said, see funeral guilds: but in the mean time, a set of men like the *Parabolani* at Alexandria, if properly under the control of the parish priest,

and liable to be dismissed by him, would be of great service. We should then have great force added to the rubric: "Then while the earth shall be cast upon the body by some standing by, the Priest shall say——" The grave would then actually be filled; and the last look which the relations would take of the coffin would be while listening to those words of comfort, "I heard a voice from heaven, &c." The miserable farce which now goes on, the throwing three fingerfuls of earth on the coffin when in the grave, or even, as in some London churches, while merely lying in the church, is an insult to common sense. It is well known that this rite,—in itself so very solemn—does not exist in the present Roman Ritual. In some parts of Germany it takes place with the words, "Thou hast made him of earth: Thou hast covered him with skin and flesh: raise him up again at the last day." In others: "Receive, earth, that which is thine: the body was formed of earth: the spirit was breathed into it from above. Remember, O man, that dust thou art, and unto dust shalt thou return." The Euchology, during the same rite: "The earth is the Lord's, and all that therein is: the compass of the world, and they that dwell therein." We know not but that our own ceremonial is in this place the best of all; and it is therefore the more pity that it should not be fully carried out.

Every parish-priest will bear us out when we say that, in no office of our Church, not even in catechising, do we feel so much the want of room, as in a funeral. The mere decency of the office requires the mourners and officials to be grouped round the bier. And how few churches are there, where this is possible! We are not speaking now of those monstrous cases where the priest ascends the reading-desk, the clerk the clerk's desk, the mourners dive into pews, and are lost to sight; while the corpse lies unattended in the "middle aisle." But even where there are fixed open seats, how impossible is it to get a clear space for the bier and the mourners!

The abominations which want of room gives rise to, are scarcely to be described. We ourselves were once called on to officiate at a funeral, and that in the parish-church of a large and fashionable town, where the coffin was laid on the font! And in a parish adjoining that, the coffin is, to this day, we believe, laid on the pew tops.

We hope that the wretched system of funeral watch-boxes is at an end. In stress of weather, the shifts at present adopted would be ludicrous, if they were not shocking. What more contemptible than to see the Priest holding his *hat* all but on his head with his left hand, while he strains the leaves of the prayer-book against his chest with his right hand, and tries to make the wind turn over its pages for him? Let him wear his hood, as he ought to wear it, over his head, and he will find it an amply sufficient defence against any cold or heat.

4. We have not yet spoken of *HEARSEs*,—we now use the word in its popular sense. As we have them now, they are extremely objectionable. Let us consider what their nature is. They are simply a bier and hearse upon wheels. But, as they usually have to go some distance, and are more than ordinarily exposed to dirt, dust, and rain, and wind, it is not so convenient to have a pall; and the hearse is therefore *panelled*, instead of *hung*. Still, the shape should be the same, a moderate gable,

Funerals and Cemeteries.

in some parts of Yorkshire. We hope to turn to this subject, and to be able to produce an a carriage-hearse, and to give the right colour, t, it is clear, needs very deep consideration.

speaking of ordinary parish funerals : but it Cemeteries ; and we shall take for our text the *Eccelesiastica*, which will appear simultane-
gist.

well to remark, that a portion of ground ap- the best shape. Of course we do not mean additional piece, which otherwise might be had,

but simply that, *ceteris paribus*, a square, or preferred. Of situations and other similar

ask. It is remarkable how much importance

circumstances. We know a country parish,

of ground being required for the church-

and the Rector to acquiesce in a small plat

, the approach to which was in the worst

which was fenced in by a bare brick wall on

on the other,—certainly a place of most un-

. One of the walls is marked A, B, C, &c. :

to it, 1, 2, 3, 4, &c., so that each burying-

once as A 9, C 14, &c. We heard, only a few

r with which this cemetery was regarded by

man, in the rank of a servant ; and of the

she exacted from her husband, that, where-

might not be there. These things are more im-

they may seem.

not to be laid out in the modern style of land-

serpentine walks, irregular flower beds, and pic-

small Green, or Norwood, are diametrically op-

Every line should be straight ; every plot a square

y regular and formal figure. This system we

aps rightly, from our gardens. But a cemetery

not an earthly garden. " God's acre " is not

prettinesses of landscape-gardening principles.

would require a paper to itself ; and we have no

n it here. But we earnestly hope that no ceme-

astefully," in the Capability Brown sense of the

those who feel that system to be, in such matters,

usually allowed to show cause to the contrary.

building of a cemetery, the entrance of course,

this is surmounted, by a tower. The 67th

remembered, that one *peal be rung* before, and

is, we know, has degenerated into tolling : a

n the intention of that Canon, and the use of

n, however, remains ; and provision must be

ved, and the Church's welcome to her children

miseries of this sinful world, as far as in us lies,

this tower from a common church tower, we

have gabled it : an arrangement, it is known by everybody, mostly continental, but also occurring in fifty or sixty English churches.

To the left we have placed the porter's lodge, the rooms for mourners to assemble in, and to robe ; the rooms for the palls, &c.

To the right of the lich-gate we have placed the "Dead-House." In our last number but one, we offered some remarks on the indispensableness of such an arrangement. We called attention to the sufferings endured by the poor from being compelled either to bury their dead immediately, a thing equally forbidden by natural feeling, and prudential considerations ; or else to maintain a shocking companionship with the corpse in the one room, and even in the one bed ; a companionship equally harmful to bodily health and to moral feeling. We also said that another term for Dead-House ought to be found ; and this we feel strongly. There will be a repugnance at first to the employment of such a structure at all ; of that we may be quite sure. And it will be the business of all, but more especially the duty of wise rulers, to lessen, by every means in their power, such repugnance ; and *à fortiori* to be especially careful not to increase it by the adoption of a term from which English ears will shrink as from something horrible. Now, it is all very well to say that the word Dead-House simply means a house for the dead. Of course it does, and nothing more. But we cannot deny that it has an awful sound. The compound *Dead* has come to be used with ideas and scenes of more terror than the mere fact of death. We need only instance the *Dead-cart*, and the *Dead-thraw*. We want a term which shall be as clear, but not so dreadful.

It is plain, that vague terms as Burial-House, or Rest-House, or Funeral-House, will never come into vogue, as not practical enough for the practical English mind. Long words, like *Mortuary* House, will either not be used, or will be grotesquely abbreviated. Corpse-House is as bad as, or worse than, Dead-House.

We therefore propose,—and we do it with some degree of confidence,—Lich-House. It has, we conceive these recommendations.

1. It is a genuine Saxon word ; on the analogy of Lich-gate, Lich-field, Lich-Street, (in Worcester,) Lyk-wake, &c. So we have in Anglo-Saxon, *Lic-leoth*,* death-song, *Lic-man*, undertaker, *Lic-rest*, *Lic-tun*, a sepulchre.

2. It is short, and therefore on the one hand easy, as will be seen by the analogous sound of *watch-house* : and on the other, incapable of rude or grotesque abbreviations.

3. It conveys no idea of terror, which we consider a great advantage.

If it be said that it is a strange outlandish word, we reply, that by half England it will be recognized as a kindred term to *Lich-gate*. And even where it is not known, how easily do the English adopt a foreign term—how much more easily will they re-introduce a native word,—when they find its use ! *Omnibus* and *Terminus* are cases in point. Even the French, contrary to the genius of the language have introduced *Paque-bot*.

If Lich-House could be brought forward with any degree of autho-

* Those who are quite ignorant of Anglo-Saxon, may perhaps be told that the *e* is occasionally sounded as *æ*.

riety, we have no doubt that it would in a year hence become a household word ; and should these pages fall into the hands of any one who has an influential voice in the matter, we would earnestly entreat him to consider, whether there are *not* strong objections against every other term that has been proposed, and whether there *are* valid objections against this.

Thus much for the name. Of the details and general idea of a Lich-House we have before spoken, and shall therefore here only remark, that we have fully carried out the general principles we then laid down in the type we propose.

We proceed to the Chapel. And here the most important point,—a point of such deep importance, that we cannot exaggerate its moment—is this : Cemetery chapels are not mere oratories ; but must be arranged for the celebration of the Holy Communion.

In proof of this, we shall make an extract from a former number of this work, the *Ecclesiologist* for January, 1845. And we not only quote the passage in question because we think it well put, but because it shows that we do not write hastily on the subject of cemeteries, having expressed, five years ago, our sentiments on the point ;—sentiments which even in minute details agree with what we here put forth ; and also because we may claim some little right to be heard now, when every one is full of the topic, since we strenuously brought it forward then, when scarcely any one's attention was turned to it.

“(1.) There will certainly be one priest attached to, and constantly officiating in such Chapel, and he will be bound by the 56th Canon to celebrate the Holy Communion twice a year at least. If the rubrics of the Burial Service are obeyed, more than one ordained person, “*priest and clerks*,” will take part in every funeral, and as many of them as are of the second order will be bound in like manner to celebrate twice in every year. But (2) the establishment connected will form a sort of college or religious body. There will be, as we have seen, the priest and the clerks ; there will be the choir, the bell-ringers, the sacristan, besides, perhaps, the grave-diggers, and the masons employed in making the tombs. It is surely rational to conclude, that the Lord's Supper will be celebrated in such a company as this ; some of whom have the power to distribute and all have need to receive the Bread of Life. (3.) The chapel will be consecrated, and no ceremonial of consecration has ever been put forth by any Church which does not comprehend the celebration of the Holy Communion. The form of Bishop Barlow, (1610) ; of Bishop Andrewes, (1620) ; that of Bishop Laud, (1630) ; that passed in the Lower House of Convocation, (1712) ; that approved in the Upper House, (1715), all comprise it ; and in the absence of any authorised ceremonial, these may be taken to represent the mind of the later English Church.

“The celebration of the Holy Communion at interments may be said to be authorised by the English Church. For in the first Reformed Book, as is well known, there followed ‘an order for the celebration of the Holy Communion when there is a burial of the dead ; and although this order is not found,’—(i.e. as a distinct office)—“in the subsequent revisions, yet the present book, in designating the last prayer in the

office the *Collect*, must be supposed to contemplate it as part of a Communion office used upon this occasion."—The writer goes on to show that this was actually the practice of the earlier Reformed Church; and he concludes with mentioning the fact, "that in the Latin Prayer Book, put forth under the authority of Elizabeth and recommended by her to the two Universities, and the Colleges of Winchester and Eton, the order for Communion at burials is reprinted at full. "*Pæculiaria quædam de Christianorum funeribus et exequiis decantanda adjungi præcepimus: statuto de Ritu Publicarum Precum, anno I. regni nostri evulgato, in contrarium non obstante.*"

These, it will be observed, are simply reasons why there *must* be an Altar in every Cemetery Chapel; that there *may* be one, every religious feeling, every charitable wish to alleviate the distress of mourners by giving them that Food, whereby they are "knit together in one Communion and Fellowship" with those whom they have lost, and whereby they are assured of their own Resurrection with him; all such feelings, we say, would earnestly plead for it. But we dwell too long on a self-evident thing.

To speak for a moment of the form of our Chapel. We have preferred,—what we recommended five years ago—a circular nave, partly in commemoration of that Holy Sepulchre which has abolished death and brought Life and Immortality to light; partly because it is the most convenient arrangement for the mourners. Benches for them will be placed between the piers of the circular part; the bier will be set down in the middle, while the Choir, having preceded the funeral into the church, will take their places in the stalls, and begin the Psalms. It is also clear, that where there is a western door, and that only, more room than ordinarily is required, as the corpse must be turned right round before it can be carried out. With a north or south door it is only *necessarily* turned half round.

Thus we have briefly spoken of the subject which we proposed to ourselves. A few words in conclusion on the possibility of a comprehensive plan of a general cemetery for London. This would indeed be a noble scheme; it would be *the* scheme of the nineteenth century, if only it be such as the Church can accept. Parochial arrangements must still be respected, and a separate portion of land set apart for the interment of Dissenters, who of course would have the right of performing any ceremonies they pleased, so long as they were decent and tolerable. The chapel would, we may hope, be made worthy of its destination. Had it been a Western dedication (as it was common in the East,) its name might appropriately have been the Church of the Resurrection; as it is, S. Sepulchre's would perhaps be more according to precedent. And considering the very large body of clergy, choir,—(for surely the cemetery of the first city in the world would have a choir)—sextons, grave-diggers, masons, and perhaps carpenters and gardeners continually at work, would it not be desirable that they should be formed into a corporation, and that an office so laborious and so responsible, as that of the senior priest, should have in some degree a correspondent position of honour? The title of Dean of S. Sepulchre's would not seem unfitting such an office.

Such a vast idea as a London Cemetery opens out a corresponding number of details, into which we should gladly enter, did not time fail. How the first rubric of the funeral service may be more strictly carried out—how the second may best be modified; for it is clear that the Priest and Clerks cannot meet the corpse at the *entrance* of the cemetery—how often the peal of bells is to be rung—how many funerals, or whether more than one, may be taken into the church at once—how often the Holy Communion is to be celebrated—when the choir is to be employed—all these considerations must be, for the present at least, deferred. We will only make one suggestion on the last subject. While many would be thankful for the privilege of a choral funeral, some, it is clear, would not wish to avail themselves of it. There might be certain hours at which the funeral should be choral, and the reverse. This would both relieve the choir, and satisfy all parties.

We may possibly, if what we have said shall appear worthy of consideration to those interested in Cemeteries, return at no distant time to the subject.

ECCLESIASTICAL MUSIC.

IN our last number it was stated that Church music may be divided into two distinct branches; these are technically styled the *Canto fermo* and *Canto figurato*. It is on the former that we now propose to make a few observations, confining ourselves however, in the present paper, to that part of the subject which relates to Psalmody; by which term we mean the singing of the prose version of the Psalms, and not the metrical music of modern Psalm singing, which is rather allied to Hymnody, and of which we may have to treat in some future number.

Now it is a well known fact, that from very early times, this part of the Divine Service was set in order, and continually preserved with pious care by the rulers of the Catholic Church;—it is further known that the record of what was thus appointed by competent authority still remains, handed down with considerable fidelity in manuscripts and in print;—while, upon the continent of Europe, an unbroken oral tradition, constantly guarded from corruption, and repeatedly corrected, when lapsing into error, by the written tradition, has continued to our own times. Whatever else has been corrupted or mutilated, the *Canto fermo* of the Gregorian Psalm melodies may be considered as differing, in no very essential point, from those sung by the early Fathers and Doctors of the Church.

When the bishops of our own Church, at the Reformation, translated parts of the Ritual into the vulgar tongue, altering some things and adding others, the English Psalter was pointed as the Psalms were to be sung or said in the church, and an express provision was made for the whole of the new Ritual to be sung after the ancient mode, with

which both the Priests and the people, no less than the Archbishops, and Bishops, were intimately acquainted.

Together with the reformed Prayer Book a *Directorium* of the Ritual Canto fermo was published.

This was *Marbeck's Prayer Book noted*, the only manual which claims our obedience as having any really valid pretension to Church authority. In this book is contained *Canto fermo* for the various offices of King Edward the Sixth's first Prayer Book, with their respective versicles and responses, creeds, and canticles. The Psalms are not however set throughout; one verse only of the "Venite" and the first Evening Psalm is given, both set to the same chant; which is an abbreviated form of the Gregorian 8th Tone. For this Marbeck adds the direction "*And so forth with the rest of the Psalmes as they be appoynted.*"

By the choice of one of the ancient Church Tones for the Psalms, it is evident that neither Marbeck, nor Archbishop Cranmer, (under whose auspices the Prayer Book noted was compiled,) had any intention of banishing *this*, any more than that other portion of the old Canto fermo or Church Ritual Music to which the prayers, responses, creeds, and canticles were then arranged. The very fact of the omission of any fuller directions, as well as the absence of any new style of Psalm music, implies that it was intended that the ancient use in this part of divine worship should be preserved. And we have historical proof that it *was* preserved in all essential points. The dread of any too florid form of congregational music which dictated the well-known rule that, *as far as may be, there should be only one note to each syllable*, led indeed to the preference for abbreviated forms of the Canto fermo, which is evident in Marbeck at this period, and in Lowe at the Restoration. There is however, ample proof that the fuller forms were known, and considered genuine by English musicians of that period, in the *Introduction to Practical Music*, printed by Thomas Morley, Mus. Bac, in 1597, in which *the eight Tones* are given with more accuracy than might perhaps have been expected. Morley was taught by Byrd, the pupil of Tallis who was contemporary with Marbeck; all three belonged to the Chapel royal, where, if at all, we may presume the celebrated injunction of Queen Elizabeth was obeyed, which directs, "that there be a modest and distinct *song* so used in all parts of the common prayers in the church, that the same may be as plainly understood, as if read without singing."

As far as the Psalms then are concerned, we have a right to infer, in the absence of all satisfactory evidence to the contrary, that the "modest song" intended to be used was essentially that same Canto fermo of the Church Catholic, to which we find the Reformed Offices entirely adapted by Marbeck. In the other parts of the English Service where a "modest song" is still used, we find that Marbeck's Canto fermo is the text; in the Priest's part it remains precisely the same; and the sublime harmonies of Tallis and of Byrd take this for their basis. Is it then, as some affirm, not Anglican to use the ancient Psalm melodies in the English Psalter? and are we accordingly to repress our admiration, and forbear to call back the holy strains of a period celebrated for its skill, not only in literature generally, but

more especially in Poetry and Music? Were the chants listened to by the Courts of Queen Elizabeth and her successors down to Charles the Second not Anglican? Is the learned and judicious Hooker unscandalized by these melodies, and are we now to be told that in the corruptions of ignorance and the outpourings of secularity which have in the (Ecclesiastically) luckless century which preceded ours usurped the place and blotted out the memory of these "modest songs," we have the compositions which are preeminently and exclusively to be called *Anglican chants*? But it is again objected that the Gregorian Psalm melodies do not suit the genius of the English language. How is it then that music of the same class is found to suit the English suffrages, preces, litanies, responses, and even anthems and metrical compositions quite as well as any inspirations of Greene and Nares, Kent and Webb, to say nothing of a host of less distinguished moderns? That there are many words in our language hard to sing, and that the place of the accent in polysyllables is a great difficulty in their musical treatment, we readily admit; but the fact is, that the objectors do not really know what a Psalm chant is, nor what are the conditions upon which a multitude may be enabled to speak in song, unisonously and consentaneously, and at the same time with solemnity of articulate effect. The present cathedral choirs are not agreed as to the distribution of words; and it was never our good fortune to hear the individual members of one choir chant alike. It is true that greater care, and previous practice, together with marked books, might secure this, but even then, with the ordinary style of chanting, a unity of chattering would be the only thing gained. Now if we look into any instruction book or manual of ancient Psalm singing, we shall be struck with a remarkable discrepancy between this modern English chant style of setting the words to the notes, and that of the Latin adaptation; in the latter the recitation notes take all the syllables of a verse, except just so many as, according to the particular form of the melody are required to give one important syllable to each note (or collection of notes slurred) in the melodical beginning, middle, or end of the Tone; very short or unimportant syllables being as it were dropt in between the medial, or final notes; but even this accommodation of the music to the words is placed under the rigorous law which secures the solemnity of the Latin use, by being restricted to the *prefixing a short to a long* upon the same note. The modern English chanting, on the contrary, distributes the words according to no fixed law; (for that of the three syllables in the former, and five in the latter half of the verse, not counting shorts, comes to nothing in practice) every note of the middle and end of the chant is made, as occasion or caprice may dictate, to do double, treble, or even (in the case of the last) quadruple duty, by bearing two, three, or even four syllables: and this generally in exact contradiction of the Latin rule, the accented syllable in each case falling at the beginning instead of at the end of any particular sound. If this were a necessity of our language, why should it not be done in the Oratorio Recitative, the Anthem, the Chorale, the Psalm tune of metrical phrases, the Secular Song, the Glee, the Madrigal, or the Chorus? Why e. g. should we be prevented from

setting the following notes of the 2nd Gregorian Psalm Tone to English words thus,



when no one quarrels with the English adaptation of Mendelssohn's Chorale "*To God on High*" in which the last bar is this—



Oh but chanting is altogether a different thing! No, gentle reader, chanting or rather reciting Psalms to the Gregorian Tones, is not altogether a different thing from this; part of it is a recitation upon one continuous note of indefinite length, and part of it is a rhythmical melody of two, or more notes, to which time may be beaten with as much precision as the admirable Costa uses in his *A Tempo*, after a piece of eloquent recitation by a Mario or a Rubini. Let no one harbour any longer this notion, untenable as it is mischievous. What is really at variance is not the setting of the two languages to the same tunes, but the *modern corruption* and the *ancient use* of the Canto fermo in Psalmody.

A venerable Professor of Music has remarked, with quaint paradoxical humour, that half a musician's life is spent in learning how to keep time, and the other how to break it; here is the secret, we conceive, of most of the practical difficulty in the use, both of the ancient plain song, and of modern chants: and further, from their capability of such variation in time, as the words or the occasion demand, some have supposed too hastily, that the Gregorian Psalm melodies are without rhythm, and having beforehand settled with themselves that there is no music without rhythm, draw (very logically from their own premises,) the conclusion, that these "Tones" are not music. Now all we meant in our former number, when we said "they are not sung in time in the strict sense of the word," was, that you could not, from the beginning to the end, in any given verse, regulate the time of your chanting, by the mechanical click of a metronome; nevertheless, a skilful precentor might mark such a time with his hand, or staff, as should secure a rhythmical recitation, though not a metrical one: the mediation and cadence would be much the same in this respect, as similar passages of figurate music.

The degree of speed with which this may be done, will vary with the solemnity of festivals on the one hand, or with the exigencies of daily worldly business on the other; the time in the latter case might be greatly increased; nor do we see that even the fuller forms of Gregorian melody need take very much longer than common reading. We cannot however forbear repeating here, that we are opposed to the ex-

Ecclesiastical Music.

ty affected by some; and should prefer the simple monotonous gabbling, or a perfunctory muttering of the difference of time between the shortest and the longest so great as might be imagined, e. g., we find by experience page 145 of Mr. Helmore's Psalter noted, which we took mention in our last number, occupies exactly two minutes of singing we could approve: this is set to the longest measure that work. Page 127, which is set to the shortest, occupies seconds less. At such a rate, the "Psalter noted," on the evening, would occupy eight minutes; the same Psalms would take seven minutes and twenty seconds if the shortest of the Tones. A rapid monotone would take the time. But let it never be forgotten that the Canto is intended, not simply as a convenient vehicle of articulate to add to the fervour, and delight of the worshippers; and decorum, and solemnity of their worship; that thus it is some external symbol of that homage which is due from us, some fitness at least in its outward aspect for the first of our actions whether in, or out of Church,—the glory of to our feelings is inconsistent with that excessive rapidity to allude.

ed. The Canto fermo of the Psalms may be unaccompanied, or, (including octaves in that term,) and it may be accompanied by instruments or vocal harmonies, or by both. Again, vocal accompaniment may be either unisonous or harmonic. Of our subject, we may remark, that it is in the musical, natural and political world,—there are the first beginnings of progressive developement,—decay, dissolution, resuscitation, and in things material the same matter in continual change; of permanence amid infinite variety of accidental dissimilarity of nature in plurality of individuals—in art, one spirit in multitude of external forms. In music, as in the other arts, certain fixed principles, certain rules of taste which, though arrangement through man's ignorance and imperfection, nevertheless age the same. Its forms indeed differ; not so its material sentiment.

voice and ear of man, however they may have been cultivated in one period, and neglected at another, are in their original always the same, and though the melody which accidentally pleases in one age may accidentally disgust in another, that which is in accordance with the genius of our common humanity, consonant to our inward perceptions of the sublime and beautiful, ought to will please in every age alike, unless some unhappy pervertist contravene. The drapery of a Grecian statue is not valued because men and women wore absurd costumes in those times, or our own. While then it is admitted, that both in art and in harmony, there has been in later times both development and improvement, we are still disposed to retain all that is really good of olden time; not because it is old, but because it is good: it all appears that by the neglect of what is true to nature,

and fitting the unworldly delights of Christian worship, in the time before us, we have lost anything which is not to be repaid by the improvements in the secular branch of the art, we do think that good service is being done to the Church of CHRIST by those who labour to restore her music to ancient simplicity and gravity,—as we are ready on the other hand to receive whatever offering the genius of modern improvement may bring before the altar of GOD, in the spirit of true humility, faith, and love, provided it can be proved to be suitable to the condition of the giver, and the Majesty of Him to Whom it is offered. While, therefore some would have us reject harmony altogether in our *Canto fermo*; and others suppose that *vocal* harmony is not proper or congenial with it, we would retain it both as ancient and as good in itself. Harmony was known and practised very early in the Christian Church, and although, for obvious reasons, the vocal performance of the *Canto fermo* has in the Psalms, been very generally unisonous, yet the practice of *descant* (i. e. the adding one or more parts to the *Canto fermo*) is very ancient. It has been inferred from the enigmatical epigram universally attributed (we believe,) to the Emperor Julian, who died A.D. 363, that the finger organ was performed on about the middle of the fourth century. To the invention of this instrument we owe, probably the birth, and most certainly the growth and present perfection of harmony; and from the vocal imitation of its effects, the Church borrowed the first part singing, of which we have any record.

As to the kind of harmony to be used, the main restriction appears to be, that it should not be such as to require any alteration in the intervals of the *Canto fermo*. It is reasonable too to suppose that the great masters of the sixteenth and seventeenth centuries who, as we have shown, were certainly familiar with the Gregorian melodies, and under whom the music of the Church attained its highest perfection, would be our best guides in determining this question, and we therefore particularly recommend to organists the study of Mr. C. C. Spenser's work upon the Church modes, as well as the *Accompanying Harmonies to the Psalter* noted, by the Rev. T. Helmore, before alluded to.

We cannot treat the subject at length now, but will attempt before we conclude to meet some of the objections we have heard raised to this style of music generally, and to the harmony here recommended in particular. To such then as object wholly to the return to the Ecclesiastical modes, as either barbarous or pedantic, it may be answered that their antipathy will not alter the facts of the case. There are some of the sublimest compositions written in these modes. Sebastian Bach, Tallis, and Handel used them.

There was a time when Pointed architecture was sneered at much in the same way. Wren would have reduced all the harmonies of Christian architecture to his classic scale, and we have heard of an architect who considered that S. Paul's was the true model of a "Protestant" cathedral. But we would have the objectors listen to the admissions of one who is no advocate for the study of the Church Modes. Godfrey Weber some twenty years since wrote as follows: "These same oft-recurring, unusual harmonic tones are, moreover, chiefly that which in conjunction with the solemnly slow movement of choral singing, with the simplicity of the execution, with the incidentally associated

religious feeling, with the pious respect for hoary antiquity, and so many other venerable accessory ideas and reminiscences, gives to music of this species a peculiar charm, and an attractive, and as it were, mystical air of solemnity and sacredness. When therefore it is found, that a choral, sung from a (so called or pretended,) ancient melody, but with an harmonic accompaniment, produces an entirely peculiar, and sometimes even an overpowering effect, which is not usually realized from vocal music of other descriptions; the cause, it is perceived, does not by any means lie in the independent and superior worth of the ancient melody, but, on the contrary, directly in that which is not ancient in the piece of music, namely, in the harmonic furniture and accompaniment, which obtain, in the constraint voluntarily assumed, a particularly favourable opportunity to exhibit their unusual phases, and to expose [develope] their more occult features." Why, what more can the most ardent lover of the Ecclesiastical Modes claim for them? and if they are capable of all this in the hands of composers who will bend the neck to their easy yoke, would any man in his senses forego their use, as altogether antiquated and pedantic?

But some who are ready to concede all this in favour of the Church Modes, complain that it is not realized in the work before us. The harmonies (it has been said,) are harsh, and do not conform either to the strict law of the modes in which they are written, nor yet to the modern rules. We may answer in brief, that any intrinsic harshness is justified by the use of the old ecclesiastical composers; the occasional departure from the exact mode of the Psalm tone, is also justified, not only by precedent, but also from the policy of weaning men's ears *gradually* from the more secular harmonies to which they are now tuned. Octaves are justified both by the necessities of the case, and the nature of the Canto fermo, and occasional fifths (of which we find only two or three,) may be excused by the re-duplication just spoken of; and if ever found offensive, may easily be removed. Here we may be allowed to quote again from Godfrey Weber and remind the critic that those "parallelisms by fifths do not sound perceptibly ill which arise from the mere doubling of voices in a higher or lower octave, between one voice and the duplicate of the other." In further answer to this class of objectors, who may perhaps be unable to endure some progressions which we think fine, we will in conclusion refer them to a countryman of our own, no friend of harsh progressions in general. Mr. Horsley, one of the most eminent contrapuntists of the day, in the appendix to his *Introduction to Harmony*, writes thus—"That unconnected triads are somewhat harsh, all must admit; but this harshness is productive of fine effects when such triads are skilfully introduced. The old masters used unconnected triads very freely, and consequently many passages in their works strike us as harsh;" referring to the celebrated descent of a whole tone in the second part of Byrd's "Bow thine ear," he continues, "When Byrd wrote, and long after him, the '*Tonality*' (that is the major and minor scales as they now exist) was imperfectly understood; and that will account for many progressions which are hardly reconcilable with our notions of unity. Still, as the poet says,

' All around
' Is one vast change revolving '—

and it is curious to observe the approach which some composers are now making to the free use of unconnected triads."

We will only add at present, that it is evidently not intended by the "accompanying harmonies" to the *Psalter noted* to foreclose the use of any other accompaniments, or to prescribe the key in which the *Psalter* shall be invariably sung; but rather to open the door to a style of harmonization more truly Ecclesiastical, and in keeping with the melodies themselves, than could be derived exclusively from the modern major and minor scales, and in subjection to the modern laws of affinity and progression.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

SINCE the last Report the following members have been elected :

HONORARY.

M. Alfred Gerente, 13, Quai d'Anjou, Paris.

M. Lassus, Architect, 69, Rue S. Germain L' Auxerrois, Paris.

M. Viollet Le Duc, Architect, Rue Verneuil, Paris.

ORDINARY.

E. L. Birkett, Esq., M.D., Caius College, Cambridge; 3, Cloak Lane, London.

George Bodly, Esq., Architect, Brighton.

Rev. R. P. Cornish, B.A., Christ Church, Oxon; Lanreath, Looe, Cornwall.

The Rev. T. Helmore, M.A., Priest in Ordinary to the Queen, has been added to the Committee.

The first Part of the New Series of the *Instrumenta Ecclesiastica* appears simultaneously with our present number. It is devoted to the question of the most pressing ecclesiological importance of the time, containing plans and drawings of a cemetery-chapel and lich-house. The subject is treated of at large in the present number.

The publisher has been authorized to bind up the three Parts of the Society's Transactions, and to sell the volume at a reduced price.

Mr. Place is anxious to publish his Views of Heckington, without any letter-press, if a sufficient number of subscribers will engage to take copies.

A letter from the Very Rev. the Dean of S. Patrick's, printed in the present number, will give interesting information as to the present state of the works in that church.

The Committee have to thank H. Clutton, Esq., architect, for the paper, (also appearing in the present number,) and the plans illustrating it, describing the lately discovered ruins of Merevale Abbey, and opening an interesting question as to the date of the existing pariah-church of S. Mary, Merevale.

The assistance offered by MM. Lassus and Viollet Le Duc is more fully acknowledged in another place.

The Committee recommend the cause of Sydney Cathedral, of which they are this month enabled to offer a plan and elevation, to the liberality of their members.

They are in hopes of obtaining much information as to the requirements of Tropical Pointed, from the Rev. G. Pope, a missionary who is at present in this country.

The letter of a correspondent in the present number opens the question (already however entertained by the Committee,) of the possibility of this Society helping in the proposed Exposition for the year 1851. The Committee will be glad to receive suggestions on the subject.

It has been much pressed upon the attention of the Committee, that it would be very useful to have a kind of *dépôt* for church ornaments, and the like, in London. No such scheme could be carried out, without a suitable and trustworthy person to superintend it; and those who wish for this arrangement to be made, would best further the object by recommending such a person to the Committee.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held on Wednesday, the 28th November, 1849, the Rev. W. Sewell, B.D., President, in the Chair. The following gentlemen were elected members of the Society:

Mr. C. S. S. Dickens, Christ Church.
Mr. H. Fox Strangways, Wadham College.
Mr. J. Vincent, High Street.

The following presents were announced to have been received;—

Cutts' Manual of Sepulchral Slabs, presented by Mr. J. H. Parker; Introduction to Gothic Architecture, by Mr. Parker; Ecclesiological Society's Report, 1847, 8, 9, by the Society; Bristol Architectural Society's Report, 1849, by the Society; Ruskin's Seven Lamps of Architecture, by Mr. Wilmot, Christ Church, Secretary; Durandus's Rationale, 1568, by Mr. A. C. Wilson, Christ Church.

The Report was then read by Mr. Portal, B.A., Christ Church, Secretary, which stated, that since the last meeting, an application had been made by Mr. Floke, P.P., of Plymstock, near Plymouth, for a design for stalls, which he proposed to place in his church, and from which the service was to be performed; a pen and ink sketch of a stall had been forwarded to him by Mr. Wilmot, Secretary, and also one of the Society's sheets of bench ends, by the aid of which it was hoped he would be able to carry out his plan. A very pretty drawing of an "Early English" piscina, lately discovered in the south aisle of the church of S. Ives, had been received from the Rev. Mr. Pearson, one of the Society's corresponding Secretaries. An interesting paper on the preservation and restoration of ancient edifices, read before the Northampton Architectural Society, by Mr. E. A. Freeman, M.A., had been forwarded by that gentleman. As regarded the church at Headington Quarry, which had been lately consecrated, while the general design was highly satisfactory, it was to be regretted that a rose window had been introduced between the top of the west windows and the roof,

and while the roof was worthy of all praise, it would have been better had the height of the chancel and nave not been made exactly the same. The benches also would have looked better could they have been of oak, in place of painted deal. The plans for the restoration of Uffington church, Berks, had been submitted to the Committee, and generally approved, though some suggestions of alterations had been made. The officers of the past year had been re-elected to their respective offices. Rev. L. W. Wayte, M.A., Fellow of Trinity College, to be Treasurer; Mr. A. P. Whately, Student of Christ Church, to be Librarian; and Mr. Portal, B.A., and Mr. Wilmot, of Christ Church, to be Secretaries.

Mr. Portal then read a paper on the use of screens in churches.
The Society then adjourned.

The last meeting in the Michaelmas term was held on Wednesday, the 5th December, 1849, the Rev. W. Sewell, B.D., President, in the chair. The following presents were received;

Archæological Journal; Ecclesiastical Topography of Bucks and Bedfordshire, by Mr. Parker. Proceedings of Beds Architectural Society, by Mr. T. W. Brooks, Christ Church; five rubbings of brasses, by Mr. Aubrey, Exeter College; a rubbing of a brass, by Mr. Barton, Exeter College.

The following gentlemen were elected members:—

Mr. A. Mitchell, Christ Church.
Mr. E. G. Breston, Architect, Oxford.
Mr. C. S. Palmer, Exeter College.

Mr. Portal, B.A., Secretary, then read the report, which stated that the plans of Minster Lovell, and Warrington churches had, since the last meeting, been submitted to the Committee, with a request that they might be published with the sanction of the Society, and this permission has been given.

The Committee have it in contemplation to establish a special fund, to be called the Church-building and Restoration Fund, the object of which will be to make small donations to such churches as submit their plans to the Society for its approval, by which means it is hoped, that much practical good may be done throughout the country; this plan cannot of course be carried into effect without the steady support of all those, whether members of the Society or not, who are interested in the revival of church architecture, and correct church arrangement, but it is confidently hoped that there are a sufficient number of such persons, either resident in Oxford or connected with it, and who will subscribe some annual sum, however small, as will enable the Committee to extend the influence of the Society to the remotest parts of the kingdom. The report concluded by congratulating the Society on the interesting papers read during the term, and the useful discussions which had arisen from them, and by hoping that individual members would promote the cause of architecture by their exertions in their own neighbourhood, and by inducing local bodies to refer their plans to the Society for advice and sanction.

Mr. Freeman then delivered a lecture on the constructive systems of the entablature and of the arch.

The President started a very interesting discussion upon some parts of the paper just read, in which Mr. Jones and Mr. Freeman took part.

Some able remarks were then read by Mr. O. Jewitt, on the proposed restorations of the pinnacle of S. Mary's church. This paper, which was accompanied by beautifully executed drawings, was enthusiastically received, and the President stated that he entirely concurred in Mr. Jewitt's views, and would communicate them to the delegates. A very beautiful design by Mr. Jewitt, for a new seal for this Society, which the secretaries intended to present, was then exhibited, and the arrangement of the different parts, especially of the legend, "*Nisi Dominus*," called forth a unanimous expression of approbation.

The Society then adjourned.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

At the usual monthly meeting of the Committee of the above Society, held at the Vestry-room, Aylesbury, on the 6th of December, 1849.

The Rev. E. Elton read to the members a letter from the Rev. A. Baker, announcing his resignation of the office of honorary Secretary ; in consequence of his removal into another county.

Mr. Elton was requested to inform Mr. Baker that the Committee received with very great regret his resignation of a post which he had filled with so much credit to himself and advantage to the members. They felt it due to Mr. Baker to put on record their belief that the existence, as well as present prosperity of the Society, is almost wholly attributable to his ability and untiring energy in the cause, and they trust the hope which he so kindly expresses of being enabled occasionally to attend the meetings of the Society may be realised.

SOMERSETSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY.

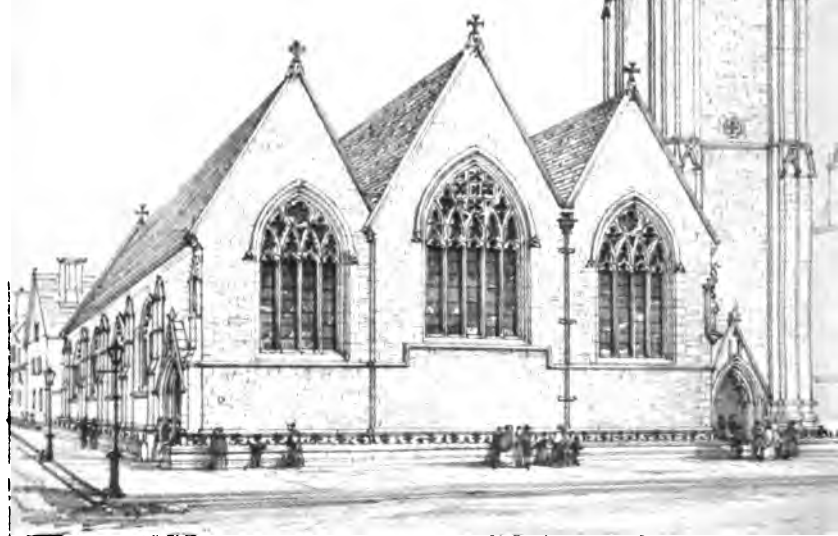
The first quarterly general meeting of this Society was held at the Market House, in Taunton, on Wednesday, January 3rd, 1850.

In the absence of the President of the Society, the chair was taken by the Rev. F. B. Portman, who delivered an appropriate address. After several papers on subjects connected with Natural History, a paper on Norman architecture was read by C. E. Giles, Esq, architect, honorary secretary of the Society. We are glad to perceive that he maintained the opinion that all buildings of ante-Norman date have not been utterly destroyed in this country. At this meeting there were many members elected, and presents received, and everything seems to promise a successful and useful career to this new Society.



Church of S. Mary Magdalene.

Christ Ch. S. Pancras.



NEW CHURCHES.

S. Mary Magdalene, Munster Square, London.—Our readers will remember the first stone of this church being laid in July, 1849. Unforeseen difficulties have retarded its progress, the foundations requiring far more labour and expense (owing to the circumstances of the site) than had been expected. The church however will now begin to rise, we hope, so soon as the weather will permit. Mr. Carpenter, its architect, has enriched the present number with a view of the proposed building, in its finished state; an offer which we have willingly accepted, not only because we think highly of the design, but also in order to do justice to its merits as a whole, since (as we regret to find) it is not proposed at present to build either the north aisle or the tower and spire. It may reasonably (we think) be doubted whether it is the most judicious plan to build very large churches in neighbourhoods like this, where we may hope, as Church principles go on reviving, to see the subdivision of parochial districts further and further carried out. A more moderately sized church would most probably have answered every present purpose, and not have been found unwieldy in an age of greater church accommodation. It must often strike observers that a time, as is fully to be hoped, may come, when some of our more huge parish-churches will be found very unnecessarily large for the limited population of a district reduced within such limits as a single priest may efficiently take charge of. Had the founders of *S. Mary Magdalene* been content with a smaller church, they might at once have finished the fabric, instead of leaving anything so imperfect as the part it is now proposed to raise in the first instance. We can testify further that the present design, even as completed, is of necessity inferior considered as a work of art, to the very beautiful plan conceived by the architect according to the original data,—for a small church, furnished to him in the first instance.

The illustration on the opposite page will most vividly introduce the design to our readers. The full plan consists of a chancel, 32 ft. 6 in. long, by 23 ft. 6 in. broad; nave 79 ft. 6 in. long by 26 ft. broad, aisles to the nave, that on the south side 21 ft. 6 in. broad, and aisles to the chancels, that on the south not extending to the east end, but opening into a sacristy, (with a low gabled roof, transverse to the axis of the church,) occupying the angle between the chancel and its southern aisle. Besides, a noble tower and spire, are hereafter to be added at the south-west of the south aisle, the tower forming a porch, and the chief entrance from *Osnaburg Street*. The style, we need scarcely say, is *Middle-Pointed*, of exceedingly good, but not very enriched character. The mouldings are ample and accurate throughout. The east end displays three very noble windows; the chancel one of six lights with tracery containing a large circle, which is filled up with five quatrefoils. We incline to advise the omission of this filling up; the circle merely foliated would offer a fine field for stained glass. The east windows of the aisles are of five lights with tracery; that on the south is stopped off by the roof of

the sacristy. The side windows will be of three lights, with circles in the heads variously filled with geometrical figures. The western façade is the most dignified, comprising (when completed) three separate, and nearly equal gables; and flanked, though a little recessed, at its south extremity by the tower. The projecting angle of the south aisle, where the tower recedes, is decorated in exceedingly good taste, with a statued niche. The great west window is of five lights, while the subsidiary windows in the aisles are of four. The tower will be distinguished for a noble basement moulding quite rivalling an ancient example. In its west face will be the chief door, cinq-foliated, and with a canopy over it. Above, rise two well proportioned stages, treated with great dignity and simplicity, and the belfry stage (rising clear far above the level of the cresting of the nave roof) is beautifully enriched with two similar adjacent two-light windows on each face. The spire is broached, and very lofty;—octagonal, with three ranges of spire lights on the cardinal faces. The interior will be very satisfactory, we expect, the arcades being excellently proportioned; the arches of two orders, the columns clustered of four, with fillets on each, and with good capitals, far better indeed than the bases. The latter would doubtless be improved, if the architect might be allowed to substitute moveable benches for the rather unworthy fixed seats, of a late character, with buttresses &c., on a wooden platform, that deform the area as represented in the ground plan which we are examining. A church of this scale and dignity demands (we think) a fully developed chancel arch; here, probably through no fault of the architect, the chancel arch is corbelled off, without any of those justificatory reasons that may be urged for similar ancient examples. The screen is to be of stone, low and coped; the stalls, only five in number on each side, insufficient surely for even such a voluntary choir as every parish may be expected to form, are not returned. The arch from the chancel into its south aisle might be made more commanding with advantage; this chancel aisle is of a raised level, and holds the schools; from it is a slight descent to the sacristy above noticed. The subællæ, we forgot to say, are to have desks resting on iron stems, as in the mother church of Christ Church S. Pancras; surely too classical in type for safe imitation in S. Mary Magdalene. We shall watch with interest the progress of this remarkable church.

S. —, Watermore, Cirencester. — We can only criticise this church, of which Mr. G. G. Scott is the architect, from a north-west view. It seems to consist of tolerably well developed chancel, nave, north aisle, and north sacristy: with north porch, and western tower. The chancel is First-Pointed, with an eastern triplet; and two double pedimented buttresses at the angles. The north of the chancel has one couplet, high up in the wall. The sacristy is very bad: a mere lateral chapel, with eastern door, and above it an ugly circular window, containing three quatrefoils. The north windows are of two lights, without foliations, but with quatrefoils in the head. In the porch the architect repeats his usual type. There is a kind of sancte bell-cot, of which we know not the use. The tower is very ambitious; the spire has two sets of spire-lights, each surmounted with a cross, and

is broached. The belfry windows are two on each side, each of two unfoliated lights, with an unfoliated circle in the head. On the whole, this is a very common-place church, and the sacristy, its chief feature, considerably worse.

S. John, Anderston, Glasgow.—Mr. Henderson, the architect of Holy Trinity College, Glenalmond, has but feebly seconded the efforts of the founders of the above church. His design is exceedingly bad. A broad First-Pointed nave with couplets of lancets, divided by buttresses of a later type, and a north-west portal, (not a porch,) under a canopied gable, has a thin tower very awkwardly engaged at the north-west angle. The tower is of the meanest kind, surmounted by an octagonal broached spire, having two tiers of gabled spire-lights on the cardinal faces, and pyramidal pinnacles on the haunches at the angles, most unusually and ineffectively growing out of gabled spire-lights, which cut into the angles of the broach. We never saw anything much more clumsy. There is no chancel, properly so called, at all: and we hear that the incumbent, having formed a choir, is at his wits' end to know how and where to seat them. All that the architect provides, is an apsidal sanctuary, with five ugly trefoiled lancets, one on each face of the exterior pentagon. We trust that in the arrangement of this sanctuary for the double purpose of sanctuary and choir,—unsatisfactory as it must at best be—good advice will be taken. The lithograph sketch, taken from the north-east, from which we are reviewing, shows an apsidal (!) vestry,—we presume,—southward of the sanctuary apse. We deplore much so retrograde a design.

NEW SCHOOLS.

Tunbridge Wells.—We have seen a lithograph of the parochial schools of this place, by Mr. E. N. Stevens. They are of exceedingly indifferent and common-place Third-Pointed, with many glaring faults.

West Hatch, Somerset.—Mr. Giles has succeeded much better in a school and master's house for this village. They adjoin the church-yard.

CHURCH RESTORATIONS.

S. Morwenna, Morwenstow, Cornwall.—In the south porch alone of this church are some curious Romanesque remains; the rest of the church is Middle-Pointed. The high pews within the fabric have been removed, and the chancel has been thoroughly restored. At the east end is a good Middle-Pointed window, of three lights, which has been filled with stained glass. In the centre is S. Morwenna teaching a princess to read, on the right a figure of S. Peter, and on the left one

of S. Paul. In the tracery lights are small panels, wreathed in foliage, containing a number of the monograms and symbols, the too common use of which we condemned in our last number. This window is by Mr. Warrington, who, in an inscription at the base, commemorating the donors, Lord and Lady Clinton, adds that it was executed, "cura W. Londinensis, A.D. 1849."

S. Ives, Cornwall.—Within the last few years this church has undergone considerable improvement. A gallery extending along the west end has been curtailed. The font has been moved near the south porch. The arch of the porch, which was formerly tarred, has been cleaned. The same has been done to the outside of the tower door. The oak roof which had been white-washed, has been cleaned. Some of the bosses are of very beautiful design, and on each side of the nave is a row of saints and apostles bearing in their hands shields, scrolls, &c. A new pulpit has also been made out of some old oak formerly lying about the church. The restoration of the oak benches is contemplated. A great number of the ancient ones remain, beautifully carved, and in a good state of preservation. The windows of this church have been dreadfully mutilated, round-headed sash ones having been introduced in almost every instance. The restoration of three of the windows, in the part of the church called the Trenwith aisle, has been commenced. The eastern one is to be filled with stained glass. An ancient cross has been dug up outside the church, and has been erected in the church-yard. It has a figure of the Blessed Virgin holding the Holy Babe, with kneeling figures on each side.

S. Uny, Lelant, Cornwall.—The windows on the south side of this church have been cleaned within and without, and filled with diamond-shaped quarries. Four new windows, of two lights each, have been inserted in the north side, and there are new windows at the west end of the north aisle and tower. Four pinnacles have been replaced on the tower. The pillars and arches of the interior have been scraped from whitewash, and two or three of the capitals thus brought to light are very good. One Romanesque arch, pillar, and respond have also been cleaned. There is a new font also of fair design, but very absurdly, a small stone basin within it is still used at baptisms. The new east window consists of three lights, with very good tracery. In the middle light is the figure of S. Peter, and, in the other lights, on each side are figures of S. James and S. John. In the tracery-lights are two angels, holding a scroll, containing the words;—"Glory to God in the highest," &c. In the smaller tracery lights are (as usual) every kind of symbols. The east window of the south aisle is of four lights and filled with stained glass. It is divided into diamond-shaped panes, interspersed with small medallions. The east window of the north aisle is cleaned from whitewash, and has also been filled with stained glass. A stone cross has been erected in the churchyard, by the vicar, in memory of an aged domestic.

S. Ouen, Rouen.—The important addition, which has for some years been in progress at this noble church, is now approaching completion. The western façade will henceforth comprise flanking towers and spires, inferior, probably, to what they would have been, had their

construction been coeval with the rest of the fabric, but, at least, a great improvement upon the previous unfinished state of the west front. The style adopted in the new work is early Middle-Pointed, in correspondence with that of the choir rather than that of the nave, which is of the succeeding style. The propriety of this selection is questionable. The towers are symmetrical; the lower story in each supports an open octagonal lantern, with groined stone cieling, and this again rises into a tapering spire. The spires are pierced at two or three levels; the lowest openings are in fact good-sized windows foliated at the top, but unfortunately not furnished with dormer canopies: from this defect an unpleasant appearance of bareness and insolidity is produced. Indeed, when taken in comparison with the dimensions of the original structure, the new portions, as a whole, seem wanting in grandeur; the apices of the western spires are barely higher than the central lantern, while the towers upon which they rest, in mass and dignity, cannot stand the contrast with it. In accordance with the custom of the French masons, the upper parts of the new buildings, (to the level of the porch pediments,) are completed, and the scaffolding is removed, while the masonry of the lower stages is still in block, and under the hands of the workmen. The original portion of the west front, together with the buttresses and open parapet on the south side of the nave, have been restored.

The west front of *S. Maclou*, in the same city, has likewise undergone recent restoration.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE have received a letter from an esteemed correspondent, complaining of the refusal which he recently met with at Canterbury, when desirous of studying the magnificent painted glass in that cathedral. It seems that the rules of that church allow the dean to give that limited permission which is accorded; but that while the dean is absent, the vice-dean can only exercise the privilege of being very sorry, "but quite impossible." Such was unhappily the reply which our friend obtained; and such was likewise the case, a few years back, with the late M. Gérante, when he first visited Canterbury with M. Didron, to their equal astonishment and disappointment. Some time after, a well known glass-painter, a friend of our correspondent, desirous of making an artistic study of the glass for an important practical purpose, only succeeded with difficulty in obtaining a permission which we must in fairness state we think he misunderstood. Such things should not be so, either in Canterbury or elsewhere; for we know that this is not the only cathedral in which such regulations exist. The whole world feels that they should not be allowed to exist for a moment longer, only the cathedral bodies remain spell-bound, as if they studied to draw down those attacks upon themselves which their enemies know so well how to direct.

We are no champions of irreverence; we do not wish to see an irruption of camera lucidas and daguerrotypic instruments into the church. We should absolutely forbid sketching during service-time. But all the abuses, which could possibly be conceived, can be no argument whatever against the use of our cathedral churches, unless indeed the rule be pushed to a consistent limit, and the public debarred from the service also, without a particular order; because it is an acknowledged fact, that if many of those who are in choir during service-time at York and Lincoln, (if nowhere else,) do pray, they show a most wonderful humility in concealing the fact from their neighbours' ken. Circumstances have for a very long time reduced that portion of our cathedrals, which is at all used for any act of worship, to a very small remnant. The remainder has been absolutely turned out of doors; and if it be not, for artistic purposes, invested with that property which the outsides of all buildings possess,—that of capacity for being studied for scientific purposes—it is reduced to a condition of simple uselessness and degradation; converted into a show for the benefit of the vergers; not allowed to form the school in which the architect and the church-artist may resort to learn their lessons; left a specimen, not of resources undeveloped, but of antecedents, of existences, thrown away and squandered—of riches locked up, for the moth and the rust to revel upon. No doubt this is the easiest way for the dignitaries to prevent those irreverences which, as we began by saying, might possibly occur from an opposite course of action; but it accomplishes this end by that most suicidal policy,—

“*Propter vitam vivendi perdere causas.*”

Because abuses are inherent in the use of cathedrals, as of all other human things; therefore they are to be barred and bolted to all Christians who look upon them with higher feelings than they would on the Lord Mayor's Show, or Madame Tussaud's Chamber of Horrors.

We are here to complain of things as they are: the precise form of remedy is the concern of the cathedral body. Whether the permission is to be absolute and unlimited, or whether some slight form, for police' sake,—but such as shall be a bar to none but the undeserving—should still be gone through, we leave to them to decide. All we are concerned to establish is, that the present state of things is one which ought never to be permitted to go on, any more than that of charging at all for admission into the church.

We are loth to believe, knowing as we do how generous they are in other things, that this illiberal exclusion can be *morally* charged upon the chapter. They are of course the authors of the order; but we presume they have given it upon some information or other; information most likely tendered by parties to whom the custody of the building may have been confided. There is, we need not say, a great risk of corporate bodies acting very blindly in such matters; for if ever assumption and ignorance might happen to characterise an individual to whom the care of any such fabric was confided, it would be a not unnatural subject of apprehension to a bystander, that every engine would be brought to bear to prevent the exposure of any incompetency. We most sincerely trust that neither Canterbury nor any other cathe-

dral may ever suffer from such a contingency. The only way effectually to guard against it, is to adopt a more liberal system, and afford greater facilities to architects and artists to use and study the treasures contained in them.

A correspondent from Carlisle gives the following valuable communication on the state of Cumbrian ecclesiology. "As a very sincere but humble admirer of the study of ecclesiology, I am desirous of giving you some account of the state of the churches in this neighbourhood from my own personal knowledge. The churches hereabouts are generally of a very poor description, but there are some exceptions, and I regret to say the light of ecclesiology has scarcely yet penetrated into these northern regions to preserve what we have left worthy of notice. About four miles from this city stands the most ancient parish-church in the county,—S. Leonard's, Warwick. I am almost ashamed to own it as belonging to my native county, so much has it been defaced, and in many parts utterly destroyed, by improvements made in 1807. It is of Romanesque origin, erected probably rather before the Conquest, and has an apse in addition to the chancel. On the exterior of this semicircular termination are thirteen narrow niches, 10 feet 8 inches high, and 1 foot 5 inches broad, reaching almost to the ground. Three of them have small windows inserted. These were, perhaps, intended to represent our Blessed Lord and His apostles. The whole structure is about 72 feet long: the tower, which extended 21 feet further west, is entirely demolished. The windows in the nave have been totally removed, and larger ones, approaching to the Italian style, inserted. The interior is pewed to the best wishes of the improvers of 1807. The bason of a font, dated 1666, lies tumbling beneath the altar-table, a wretched piece of furniture which would not be tolerated in the home of the meanest peasant. An Italian pedestal serves the purpose of a font, (with a bason on it.)

"I will further trouble you with the account of another church, which ought to be a pattern to all the rest, as it is the rectory connected with the archdeaconry, though the archdeacon has never lived at Great Salkeld, as he has another living in Lincolnshire. The church is a very ancient Pointed structure, lately re-pewed, but with oak. A tomb of a knight recumbent *within* the wall had been boarded over to make the wainscoting at the side uniform. The poor knight (whose history is known), was removed to the tower as lumber, (his helmet and sword lay there rusting before.) An ancient brass was loose in the piscina; the font with its pillar and base, and a noble font it is, lay *outside* the church, whilst a basin on a pedestal near the altar serves its purpose now. The tower, perhaps the finest of any country church in the county, is cracked from top to bottom.

"Many of the ancient cemetery crosses remain in the churchyards here, and this brings me to Arthuret, a very large and in many respects fine country church (Pointed) built (strange to say) in the seventeenth century, and of which a brother of Sir James Graham is rector. In this churchyard is a very handsome cross, almost perfect, but in such a state of repair that in all probability it will not long remain at all,—the

cross being loose, and easily moveable from the upright. A little mortar would remedy this. In most of the country churches, and until recently in the towns, in this county, the sexes are separated; but, alas, whenever a church is rebuilt where such has been the practice before, it is in the new building entirely disregarded."

We are unwillingly obliged to defer Mr. Sperling's interesting communication, as well as a paper, from a valued contributor, on the Middle-Pointed of Cornwall.

Clericus Sarisburiensis.—The subject of his letter is under earnest consideration.

P. P. C.—We will endeavour to make use of his communications: but an examination of our late numbers will show, that we have been obliged (more than we could wish) to abandon such subjects in favour of the more pressing topics of present interest. A 'new church,' or a 'restoration' must at present almost always claim a precedence over the ecclesiological account of an old one. We shall be disappointed if our correspondent does not enrich our pages with accounts of what is doing in his own neighbourhood.

A. H. should favour us with his name—in confidence. Even in purely architectural questions, such as that of which he treats, we cannot admit anonymous communications.

Received W. C. P.—W. W.—J.—*A Subscriber from the first*.

Under consideration, W. G. T.

Received the moment before going to press—*A Subscriber from the beginning*, and *A Member of the Arch. Soc. Oxon*.

Erratum.—We were much annoyed at finding, that by the omission of "do not," in the 25th line of page 200, in our last number, we apparently sanctioned instead of condemning the substitution of gilding for leading in the font of Grace Church, New York.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXVII.—APRIL, 1850.

(NEW SERIES, NO. XLI.)

THE CHURCH OF ENGLAND IN MARCH, 1850.

It would be vain for us to attempt to conceal from our readers that we feel that our present number is appearing in troublous times for the English Church. A superficial view of our position might lead to the belief, that in alluding to what has recently passed in the Privy Council Chamber, we were somewhat travelling beyond the record, that our work had to do with the external manifestation of the Christian Church, and with that alone. In less eventful days we might be tempted to acquiesce in the entire truth of this assertion, but these are not the times for nice distinctions, and we are bound to prove ourselves in reality Ecclesiologists—men, that is, who care for churches and all that belongs to them,—not like artists, only because they are pretty—not like architecturalists, only because they are majestic in form and exquisite in detail—not like archæologists, only because they are old—but for all these reasons in their due place, and still more so for a higher and better motive which overhangs all, and colours our every thought—because we are members of the Catholic Church, and we love the temples of the Catholic worship of THE MOST HIGH—the seats of His Sacraments, of the One Baptism for the Remission of sins, as well as of the Holy Eucharist.

For the vindication of the eternal Truth as it affects one of the Sacraments, English Churchmen are now called upon to contend—and this battle for the Faith must necessarily occupy the time and thought of every earnest man. But while so contending, and while not allowing any secondary occupation to blunt the edge of their enterprise, it is surely, in the next place, a great duty not to let the cause of the Church suffer in other respects. If she is to go forth conquering and to conquer, she must show along with the preparation of an accomplished

warrior, the calm of one who feels assured of victory. She must not suffer the spiritual sustenance of her children to fail in any respect which lies within her power to give them. We must especially exhort all those over whom we have any influence, not to suspend or postpone any works of church-building or church-restoration in which they may be at present engaged. If they do so relax, they simply augment the panic, and contribute their share to the weakening of the Church of England. If they have faith let them show it,—let them show that the Church of England, though in tribulation, is their Mother—let them prove to the world that they have enough of confidence in her to induce them to make costly sacrifices for her honour. Let them do this—only whatever they do, let them offer it in humble prayer, as a propitiation to THE LORD, with the earnest petition that it will please HIM to turn the captivity of HIS people. “Cast thy bread upon the waters, for thou shalt find it after many days.”

THE ECCLESIOLOGICAL MOVEMENT IN SCOTLAND:—

S. —, DNER; S. JOHN EVANGELIST, ABERDEEN; ALL SAINTS, WOODHEAD.

Ellon Castle, December 29, 1849.

MY DEAR MR. EDITOR,—You have sometimes admitted into the *Ecclesiologist* notices of the Ecclesiological movement in Scotland, and, therefore, I may feel sure that some account of what has lately taken place in this neighbourhood with reference thereto, will not be unacceptable to you.

A correspondent of mine warned me, shortly after my return during the last summer to my native country, that I should “find but little progress in the Diocese of Aberdeen; the determination and spirit” (he continued,) “which almost stolidly withstood persecution for its principles, is not always the best to inspire a Church with missionary zeal; and accordingly the South and West,—whence the light of Episcopacy was speedily extinguished by Presbytery,—exhibit now far more energy and life, in the propagation of the Church, than the sturdy descendants of the Jacobite Church of the North.” And I have found during my residence here for the last four months, that the opinion of my friend was in the main correct. Latterly, however, occurrences have taken place, from which I have ventured to deduce a hope of better things for our northern churches. There appears certainly to be a stirring among the dry bones; and, as I believe, that no such stirring can take place in points of the highest importance, without its effects being first made manifest in the externals, and (if I may be allowed to term them so) the less momentous accidents of religion and notes of a Church,—so it is apparent in this case, that the spirit which I trust and believe is now, here as elsewhere, working and preparing men’s minds secretly, in the crowded city and small country burgh, over the barren moors, or the rich agricultural districts of Buchan, Fromartine, and the Ga-

rioch,—for the bolder and stricter assertion of Church principles, among the comparatively few and scattered members who, by God's blessing, are included within the safe fold of Holy Church,—shows itself first and most clearly, by more accurate observance of ritual propriety, and a more becoming sense of decency, order, and even beauty, in the material temples dedicated to the immediate service of Almighty God;—or, in other words, Ecclesiology, in its highest and widest sense, is gradually becoming in this diocese the firm, unmistakeable exponent and bulwark of Church principles.

I ought, perhaps, to apologize for this digression from the more immediate subject of this communication, but it leads me naturally, in order to prove at least one part of the position I have maintained, to report to you what has come under my own knowledge, with reference to the interesting subject of our common studies in this part of the country.

Within a fortnight, at the end of the past, and commencement of the present month, I had the satisfaction of being present at taking the contracts for one new church, laying the foundation stone of a second, and the dedication of a third, all situated within a circle of under 30 miles diameter. I propose offering some account of each of these churches, and in the above order.

On the eve of S. Edmund's day, the contracts were entered into for building a new church at Deer, formerly the locality of the Cistercian abbey of S. Mary the Virgin of Deer, now alas! a scarcely traceable ruin. There has always, since the establishment of Presbytery, existed at Deer a congregation in communion with the Church; and, in this time-hallowed locality of prayer and praise, the Church's voice and witness have never ceased,—the blessings invoked and provided for by the religious founders of the abbey of Deer, have still been constantly implored in the public services of the Church, however, alas! reduced in splendour and frequency.

The parish and church of Deer was one of the last which, in this neighbourhood, resisted Presbyterian rule, and maintained fidelity to the Church and her apostolically ordained priesthood. When, however, she was forced—so late as A.D. 1711—to give way to the Presbyterian party, the reduced congregation of faithful Churchmen still assembled in or near the village. Their place of meeting, during the times of the Church's persecution in Scotland, was more than once altered from necessity or other circumstances, and, for a long time, they obtained refuge and a safe site for both church and parsonage house, within the grounds of the proprietors of the estate of Aden, to whose descendant their successors will now be beholden for the site of the proposed new church, besides other liberal contributions.

The present church at Deer is an erection of much later date, having been built originally for a congregation of so-called "English Episcopalians," who subsequently joined the Church. It is a building of most unecclesiastical form and appearance, and resembles the generality of those erected since the Revolution, until within the last few years,—having little, if anything, to distinguish it from the neighbouring Presbyterian meeting-house. It has, however, become scarcely suffi-

cient for the wants of the congregation, and the desire, on the part of many among them, for a more appropriate edifice, has furthered the determination to build a new church.

A much more suitable site in every way was willingly offered by the gentleman above referred to, in the centre of the village, and quite close to where was the old parish-church, now replaced by the Presbyterian place of worship.*

The plans for the new church have been furnished by the firm of Messrs. McKenzie and Matthews, architects, of Aberdeen and Elgin. The latter of these gentlemen is resident in Aberdeen, and was, for some years I believe, a pupil of Mr. Scott's. I regret to have to add, that Mr. Matthews is a Presbyterian, and one, therefore, to whom it cannot be satisfactory to intrust the preparation of designs for an ecclesiastical edifice. This is the more to be deplored, for he certainly has architectural talents and readiness, and is possessed with a strong love and enthusiasm even for his art. As, however, he appears to be endowed with a reverential feeling for things sacred, and, as ecclesiastical architecture is evidently his favourite branch of study, I cannot help hoping that, by God's help, he will not for long remain an alien from the Church.

The plan of the church for Deer, furnished by Messrs. McKenzie and Matthews, and for which contracts were entered into on the 19th ultimo, consists of a well-sized chancel, 20 feet by 16, of a nave 60 feet by 25 feet (inside measurement)—a north porch, with a bell turret, (of fair design,) on the west gable, and a sacristy south of the chancel, with apparatus under it for warming the church by hot air. The style adopted is plain First-Pointed; the roofs all to be open and nearly equilateral; the chancel will be 30 feet high to the under side of the ridge-piece—the nave 41 feet 6 inches. The design for the east window is an unequal triplet of lancets under a continuous hood, the lancets being separated by jamb-shafts internally. There are also to be north and south single lancets in the chancel—the sill of that to the south being dropped, so as to form double sedilia.

There is to be no rood-screen—the sanctuary will be elevated on one

* There is an ancient tradition connected with this site, which might, perhaps, be recounted as singularly prophetic of the numerous changes that have occurred in the position of the church at Deer, since the introduction of Presbytery, just as it is reported to have been admonitory at its origin of the destined site of the old parish-church. The builders, it is said, were occupied in collecting materials and digging foundations for the building, at a spot some distance removed from where the church was afterwards built; when voices were heard, saying,

“It is not here
Ye'll big the kirk o' Deer,
But on Top Tillery,
Where mony corps maun lye.”

“Top Tillery” being the present site of the old church, whither, when the works were removed, no further interruption of their proceeding took place.—(Collections on Shires of Aberdeen and Bannockburn, p. 401. Published by the Spalding Club.) The proposed new church will be built on this hill or knoll, overhanging the Ugie, and very close, as has been stated, to the old parish-church. *Esto tandem perpetua!*

step, and the altar on a foot-pace, the sanctuary rails being placed 8 feet from the east wall. The priest's door into the sacristy is to be a square-headed trefoil, and the pulpit will unfortunately be entered by a door and steps through the wall north of the chancel arch. It is hoped that it may be possible to construct the chancel arch of stone;—there are to be two steps at the break of the chancel.

In the nave the seats will all be open and similar. It will be lighted on the north by four, and on the south by five, similar single lancets of good proportions, and a west window of two lights, with a quatrefoil in its head. There is to be no gallery; the "reading-desk" will face north, and the font will be placed west of the north porch.

Externally, the most conspicuous feature will be the west gable and bell turret, and its appropriate character and design will contrast forcibly and advantageously with that of the Presbyterian place of worship opposite. The belfry is for one bell only, and is supported partly on the gable ridge, and partly by being corbelled off from its western face, from which rise two flat buttresses, flanking a low pointed arch, on which again will rest the actual belfry; the arch wherein the bell hangs being trefoil-headed, with a very pointed gablet over it, and the whole being crowned by a floriated stone cross.

The north porch occupies the second bay from the west, and its pointed and moulded arch will be supported by circular jamb-shafts.

The sacristy, to the south of the chancel, will have a two-light east window—the door will be in its western, and the chimney of the stove will project from its southern, face.

Buttresses on each side of the church will be placed between each pair of windows, and will be of two stages—those at the corners being set rectangularly.

The church will be built entirely of the grey granite of the country:—the walls being of rubble work, and the corners, mouldings, &c. of dressed ashlar. No arrangements have yet been made for glazing the chancel windows with stained glass, nor for paving the church with tiles of any sort, with the exception of the sanctuary, for which encaustic tiles have been promised; but the contract for glazing the nave windows indicates the employment of Hartley's patent rolled glass.

The church is calculated to furnish room for 300 persons, and the contracts for all the masonry, carpentry, slating, plaistering, glazing, and staining the wood-work of the roof amounted to £850. The cost of the altar, font, sanctuary-rail, pulpit, &c. bell, and wall and rail inclosing the church, are not included in the above sum, nor are the carriages; but it is hoped these will be provided cost free by the congregation.

On S. Edmund's day the foundation stone was laid of the new church of S. John the Evangelist, Aberdeen. The congregation of the present church of this dedication has existed since the commencement of last century, having assembled hitherto in a very badly arranged and insufficient building, erected about forty years ago, not far from the site of the new church.

There were present at the ceremony of laying the foundation stone, their lordships the Primus, Bishop of Aberdeen, and the Bishop of Bre-

chin, with sixteen of the clergy of the diocese. After morning prayers, (the sermon being preached by the Bishop of Brechin), and the celebration of the holy eucharist, (according to the English form, which is in use at S. John's)—a procession of the building committee, choristers, clergy (in their surplices,) and congregation, walking two and two, proceeded to the site. The only circumstance to be regretted here was, that the bishops did not accompany the clergy, but followed the procession in a carriage; for all else was seemly and decorous, and, although the procession took place through one of the most public localities of the city, and was accompanied by a considerable concourse of people of all classes, sexes, and ages,—none of whom probably had ever before seen or heard of a religious procession, except as connected with Romanism,—no obstruction or molestation was offered; and, although in Presbyterian Scotland, less appeared to offend in the conduct of the crowd, than I had observed on a similar occasion in London. This then was an occasion when nothing was lost by fully carrying out the Church's system in the face of day, and asserting openly her authority and rights. The form used for the immediate ceremony was very appropriate and significant. It is almost exclusively on the model of ancient forms, and is in fact, with some transpositions and necessary omissions, nearly identical with that in the Roman *Pontificale*: it is printed by Brown of Aberdeen.

The plans and designs for this church have also been furnished by Messrs. McKenzie and Matthews. The style adopted is Middle-Pointed, with somewhat meagre details, owing, I have reason to believe, to the limitations imposed on the architects by the funds at their disposal.

The plan consists of chancel, nave, and south aisle, with lean-to roof, sacristy north of the chancel, north porch occupying the second bay of the nave from the west end and tower engaged east of the aisle. The dimensions are as follow:—

Chancel, 28 by 17 feet; nave, 56 by 21 feet; south aisle, 56 by 10 feet; north porch, 9 feet 8 inches square; tower, 10 feet—all inside measurements.

The nave is 45 feet high to ridge piece; south aisle, 15 feet 6 inches high to eaves. The roofs are equilateral, and the tower it is proposed to crown with a stone octagonal broach spire, with two stages of spire-lights. Ridge-tiles will be employed, and the gables will all terminate in crosses of various floriated and other forms.

It will be allowed that there are materials here for an effective composition, to which the very great development of the chancel for a new church, being one-half the length of the nave in depth, very largely contributes. The site too is highly advantageous, being on the brow of a steep declivity of considerable height, overhanging a large portion of the city, and open to the principal street and to the entrance to the harbour, so that S. John's church will be one of the most conspicuous objects in the city. In the interior also, the intended ritual arrangements leave but little to desire, except a rood-screen, which it is not in contemplation to supply.

The east window will be of five lights in three compartments, with a septfoiled and two trefoiled circles in the head. There will be two

windows to the north, and one to the south of the chancel, each of two lights, with three trefoils in their heads. The sanctuary will be railed off at ten feet from the east wall, and will be elevated on two steps. The south-east chancel window sill will be raised, to afford room for the ornamented and crocketed canopies of two graded sedilia and a piscina. Just west of the sanctuary steps, a trefoil-headed aumbrye will be constructed in the south wall. It is proposed to furnish the chancel with stalls, but, as there will be no rood-screen, these cannot of course be returned. The chancel will be laid with black, red, and buff tiles, and the sanctuary with ornamented encaustic tiles.

There will be two steps at the break of the chancel. The chancel arch will be furnished with a hood moulding, terminating in carved heads, and will be doubly chamfered. The nave will be seated throughout with open seats of unstained deal, and there will be no galleries. The font will be near the north porch, and, I am told, it will be the old font, formerly belonging to the Cathedral of Aberdeen, which has been obtained by the Incumbent for new S. John's. The pulpit will be at the north-east corner of the nave, and entered (again) through the west chancel wall, a rounded projection being built out in the corner, between the nave and chancel, to afford room for the passage to the pulpit. The west window will be of four lights, with a circle filled with three trefoils and two trefoiled circles in the head. There will also be a small trefoil over the window, in the angle of the west gable. There will be three windows north of the nave, each of two lights, with various tracery in their heads. The north door will be constructed with a pointed arch, formed of bold roll-and-fillet mouldings, and there will be stone seats inside the porch.

The south aisle is to be separated from the nave by an arcade of four pointed arches, the piers being alternately octagonal and clustered of four. The south aisle is to be lighted by three two-light windows, and a square trefoil-headed doorway is built into the south wall in the westernmost bay, which it is intended shall communicate with the schools to be attached to the church.

The tower to the east of the aisle will be vaulted, and will be opened by pointed arches both to the aisle and the chancel. A wooden parclose will screen the tower from the chancel, and the organ will occupy the area within. As yet the funds will not suffice to raise the tower above the belfry stage. The belfry and ringing-loft will be attained by a small external door and stair within a turret, north-east of the tower. There will be three belfry windows of two lights each, with a quatrefoil in the heads—a single trefoil-headed lancet being placed in each face of the uppermost stage of the tower.

With the exception of the tower, all the roofs will be open. The rafters of the chancel will be supported on brackets, each of them bearing a shield, emblazoned with the instruments of the Passion and other appropriate emblems. The nave roof will be constructed with a high collar, supported by ribs meeting in a pointed arch, and terminating in octagonal uprights, resting on stone corbels, just above the capitals of the arcade piers.

It is hoped that all the chancel windows will be filled with stained

glass, and those of the nave and aisle with Powell's quarries. The church will be heated with hot air—the hypocaust being beneath the sacristy. The drainage round the church will be complete, and it is intended to construct gutters in the eaves' course round the roof. The masonry will be of grey "quarry-picked" granite, with monials and dressings of finely dressed Burnt-island free-stone, of which the piers of the arcade, between the nave and aisle, will also be built. A base moulding and string-course under the window-sills will run round the church, except at the west end—want of sufficient funds having suggested the expedient. The walls have now advanced to the height of the window-sills, and the combination of the grey granite with the warm-coloured free-stone, produces a very good effect, although perhaps exception might be taken to the too regular courses and width of the granite work. The foundation stone (of granite) is in the centre of the east wall, and over it was laid, at the same time, by the bishop, a large block of free-stone, having a Maltese cross within a circle cut upon it. In a cavity between the two was laid a brass plate, engraved with the following inscription:—

✠ "Hujus Ecclesiæ Primarium Lapidem Posuit Reverendissimus Pater Gulielmus Skinner S. T. D. Abredonensis Episcopus et Ecclesiæ Scoticanæ Primus; in Die S. Edmundi Regis et Martyris; in Honore* Scī Johannis Evangelistæ; Anno Dñi M.DCCC.XLIX."✠

The contracts for completing the church, except the tower and spire, amount to about £1800, and include the same items as in the case of Deer. It is hoped, that S. John's will be completed by next October, and, as the only correct modern ecclesiastical edifice in Aberdeen, will be calculated to influence strongly the taste and appreciation of Churchmen in this diocese, for appropriate church architecture.

I now come lastly to the church of All Saint's, Woodhead of Fyvie. The dedication of this church took place on the 6th of December, and was also a deeply interesting ceremony. The congregation is an old one, having existed ever since the establishment of Presbytery. They had assembled, since 1786, in a long narrow inappropriate building, which the plain cross alone, at the east end, pointed out as something different from the Presbyterian meeting-house, and as the place of assembly of those who were not ashamed of the universal badge of their faith. Causes similar to those influencing the congregations of S. John's Aberdeen, and Deer, had induced that of Woodhead to wish for a more church-like place of worship, and in this desire, as in providing the necessary subscriptions to effect it, they were principally aided by the ecclesiological knowledge and earnest churchmanship of a youthful member of a neighbouring noble family, one of their number. The church is situated in the centre of an elevated and nearly barren table land, within view of the lowest range of the Grampians, where its glittering and taper zinc-covered spire forms a most striking object. On the day of the consecration of the new church, it was most gratifying to see the different members of the congregation dressed in their best attire, approaching the building about to be dedicated to the Al-

* [This should have been in *honorem*.—ED.]

MIGHTY, from almost every point across the heath, and along the various roads leading to it. The form used by the Bishop at the ceremony, was that generally used in the diocese of London, and elsewhere in England, and need not therefore be further characterized. There were fourteen clergy present, and 137 lay communicants.

The church of All Saints, Woodhead, is of First-Pointed style and design of the simplest character, and is built after plans furnished by Mr. Henderson, of Edinburgh. The plan consists of a short chancel, a nave with western bell-turret, and spire of timber, a south porch, and a north sacristy. The dimensions are:—chancel $17\frac{1}{2}$ by 20 feet, nave, $57\frac{1}{2}$ by 25 feet, inside measure. The walls are sixteen and a half feet high to the eaves. The roofs are high-pitched, but not equilateral, and are open of stained deal, the spaces between the principal ribs over the chancel, being however coved and plaistered, with a view to future decoration with polychrome.

The east window is a triplet of equal plain lancets, set like the other windows of the church with very little exterior splay, ornamented however by a double chamfer, and a meagre hoodmoulding over each lancet head. Internally the eastern triplet is included under the same perfectly plain and scarcely splayed window arch, in the head of which is likewise placed a small trefoil. A string runs along the east wall below the window-sill. The arrangement is altogether an ungraceful one, and, except the shortness of the chancel, the worst feature in the church. There are also two single lancets, to the north and south of the chancel. All the chancel windows are glazed with flowered quarries, except the trefoil in the head of the east window arch: those in the eastern lancets being Powell's, with the sacred monogram in a quatrefoil of stained glass, in the centre of the middle light, and those in the side lancets being from Hartley of Newcastle. The comparison between the two manufactures, placed here so close together, tells in favour of the former.

The altar is a table of massive oak, and will be appropriately vested. The sanctuary-rail is placed at seven feet from the east wall: it is of iron, and low, of good design, having an oaken top-rail. The sanctuary is paved with encaustic tiles, buff, red, and black, and is raised on one step. There are no sedilia nor credence; a very inappropriate chair and plain wooden stool supplying their place. The rest of the chancel is paved like the nave, with stone: it is raised two steps. There are no stalls, but the reading-desk is placed on the north side of the chancel, in front of the sacristy door, and faces south. The lectern (too low, and of bad design,) is unfortunately also crowded into the same corner, and fronts west. Both these are of unstained deal, and were made, after designs of Mr. Henderson, by the carpenter of the place. There is no rood-screen, and the chancel-arch, of two chamfers, is only lath and plaister, whilst those leading to the sacristy, and the pulpit, (entered as S. John Evangelist, Aberdeen,) and the arches and dressings of all the windows and doors, are of stone, which is most unaccountably *painted* a dull white.

The nave is seated throughout with low open seats of unstained deal, with square hollow-chamfered bench ends. The pulpit is in the south-

east corner of the nave, and is likewise of deal, of rather elaborate workmanship, also executed by the local workmen, after Mr. Henderson's designs.

The font is correctly situated, just within the south porch, and is of Peterhead red granite. The bowl is round, and is placed on four clustered columns of First-Pointed design, on a square base. It is polished internally, and the cover is after the octagonal design, plate xix. of the *Instrumenta Ecclesiastica*. The wood-work of the cover has been varnished, and the iron-work japanned, both of which appear to be out of character with the design. Opposite the pulpit, in the north-east corner of the nave, is a drop-arched recess, in which it is intended to place the organ, and which is now seated for the choir. Immediately west of this, is a triangular arched opening in the wall closed by a white painted Venetian blind of iron, by which the hot air that warms the church is admitted. This arrangement is new to me, and if such an apparatus for supplying warmth be allowable, does not appear a bad one. But the most real and effective part of the internal arrangements of the church is that connected with the bell-turret and belfry. The former rises externally engaged from the roof of the nave, resting to the west on the gable, and is supported internally to the east by two thick timber uprights, which ascend from the nave-floor to the roof, without attempt at concealment. These are stained and varnished like the roof, and the bell is rung from within, immediately under the belfry.

The nave is lighted by a west window of two lancets, with a trefoil above, treated exactly as the east window is, and by three double lancets on each side under drop arches. The south door is in the second bay from the west; the whole of the inside is plastered and stained of an ugly yellow brown colour.

The sacristy is entered externally by an east door, opening first into a short passage, communicating between the sacristy and chancel. The sacristy itself is elevated some steps from the ground, to give room for the hypocaust beneath. It is lighted by a two-light window to the north.

The doors throughout the building are of deal, varnished and studded with blackened nail heads: very fair iron-work having been provided for hinges, &c., (as well as that for the font-cover,) by McHardy of Aberdeen. There are double doors between the church and the porch, and between them is a recess extending a foot or two on each side into the walls for umbrellas. The porch appears too lofty; there is a stone seat within the porch, but no outer door nor even wicket. The porch arch is good, and of dressed stone of two chamfered stages, with a plain hood moulding. Eave gutters of cast iron extend along each side of the building—the hoppers are of good design, and the water is carried off by drains surrounding the church. The bell turret is of wood, the sides being of weather-boarding, and the spire covered with zinc plates, and crowned by a gilt cock.

The stone employed is rough granite rubble, with dressings of red sandstone; the buttresses only are furnished with base mouldings—there are gable crosses at the east ends of both nave and chancel.

The most effective elevation is from a point north-east of the building, where the broken outline of the sacristy, with its north chimney and windows, and the details of the hypocaust beneath, combine well with the east end and the western bell turret and spire. Altogether, however, neither design nor arrangements are so much to be commended as might have been wished.

The church provides room for 250 worshippers, and has cost, without chancel windows and some of the fittings, £950—the carriages being all furnished, cost-free, by the congregation.

Before concluding, allow me to state, that in an adjoining parish to this, funds have been collecting for the last three or four years, to build another church for the congregation that has assembled there uninterruptedly since the establishment of Presbytery, and which is one of the largest and oldest in the country. This congregation consists entirely of farmers, not one resident landed proprietor belonging to it at present; but yet they also are dissatisfied with their present meeting-house-like building, and have contributed about £900. towards the work. The cost of the new church is, however, calculated at £1500., and whilst, from most laudable motives, they object to applying elsewhere for aid,—they hesitate to commence the building, until the whole, or nearly the whole of the estimated cost shall have been collected.

The facts above reported, may possibly be considered as of insignificant moment, when compared with what has for several years been doing in England, and as scarcely to warrant the conclusions drawn at the opening of this communication. But, when it is recollected, that, although separated so widely, the four churches alone referred to, represent congregations of but 1400 souls in all, and likewise what a very different character of church accommodation these have up to this period been satisfied with,—I think I am justified in adducing the works connected with them, whether contemplated, commenced, or completed, (although very far inferior to what they might and ought to be,) as evidencing at least a tendency towards a return of life and energy as churchmen to the laity of this lowly branch of the Catholic Church—and in advancing with respect to them and their labours of love towards their spiritual mother, the plea that the day of small things may not be despised. I remain, dear Mr. Editor, yours very faithfully and sincerely,

G. J. R. GORDON.

THE MIDDLE-POINTED STYLE IN CORNWALL.

(From a Correspondent.)

EVERY body knows the general character of the Ecclesiology of the county of Cornwall. The bare mention of a Cornish church is suggestive of a rude Third-Pointed building, with two, or perhaps three "aisles" of equal length, a transeptal excrescence on one side, and a low tower at the west end.

It is undeniable that a vast proportion of the churches of Cornwall are of this general description ; but it is no less certain, although, perhaps, not so well known, that in this remote district there are traces of an architecture which, had it not been so universally supplanted by the corrupt style of the fifteenth century, would have placed Cornwall in a far prouder Ecclesiological position than that which it now occupies among the counties of England.

We do not now speak of the Romanesque and First-Pointed remains, although there are several examples of those periods :—e. g., of the former, at S. Morwenna, Morwenstow ; S. Cleer ; S. James, Kilhampton, S. Knet, Lesnewth ; of the latter, at S. Austell ; S. Symphorian, Forrabury ; S. Bartholomew, Lostwithiel ; and of both at S. German's, and S. Symphorian, Tintagel. These are all more or less interesting ; some of them peculiarly so. But we desire now to call attention to the specimens which yet exist in Cornwall of that glorious period of Christian architecture—the first half of the fourteenth century.

The principal Middle-Pointed remains are at S. Columb Major ; S. Ive, near Callington ; S. Sampson's, Southill ; S. German's ; S. Mary's, Shevioc ; S. Petrock, Padstow ; S. Bartholomew, Lostwithiel ; S. Wendron, near Helstone, and S. Michael-Penkivel, near Truro. Of these, the first mentioned has been already described in our pages, (Vol. IV., New Series, p. 107.) Here it need only be said that it is by far the finest, (though not by any means the largest) church in the county, and presents an unique example of a Middle-Pointed nave arcade.* S. Columb Major is also of earlier date than the other Middle-Pointed specimens.

S. Ive, (or S. Ève, as it is usually pronounced,) has a chancel, nave, and north transept, of the finest Middle-Pointed work. The east window is a splendid geometrical one of five lights, with a richly moulded arch and nook-shafts, which are splayed off just below the caps, into most elegant and elaborate niches. There are three equal sedilia under the south window, and a piscina in the east wall—all of which are finely moulded. The details of this chancel would do credit to any county in England. The transept arch and a blocked doorway in the nave, are also worthy of notice as good specimens of Middle-Pointed moulding. The remaining portion of S. Ive church, viz., a south aisle, western tower, and south porch, are of the ordinary Cornish Third-Pointed. The chancel has been recently re-arranged, and a new sacristy built by the rector, from the designs of Mr. Hayward of Exeter.

We are sorry not to be able to give very high praise to the new stalls, either as to design or arrangement. The east window, however, has been creditably restored, and some very good pattern glass inserted in the upper lights. It is satisfactory to state that matins are daily said in S. Ive church.

* The fine and lofty arcades at S. —, Fowey, are probably First-Pointed—but there is nothing to indicate their date, the arches being merely of two plain chamfered orders, and the pillars without caps ; the bases are concealed by pews.

At S. Sampson's, Southill, about five miles north-east of S. Ive, there is a Middle-Pointed chancel, north transept, and tower. The east window is of three lights, very elegant, and well-proportioned. The heads of the principal lights are remarkable for being double feathered. The same feature is observable in two fine sepulchral recesses in the north wall. The transept arch is finely moulded; and the priest's door is also noticeable. On the south side of the chancel is a *stalliform* seat of black oak much decayed, which was probably placed there very soon after the chancel was built. Some new but unsatisfactory quasi-stalls have been lately introduced; they reach too far eastward, and altogether encumber the chancel too much. These defects we hope will some day be remedied, the rector being a zealous Ecclesiologist.

According to Dr. Oliver, (Monasticon Dioc. Exon.) the high altar of Southill church was consecrated, A.D. 1333—and that of S. Ive, A.D. 1338.

The next on our list is the priory church of S. German's; this must once have been a very fine building. The plan consisted of a choir without aisles, nave with aisles, and two western towers. There are remains of every style of architecture, from Norman Romanesque, (of which the great western doorway is a splendid though much mutilated example,) down to the latest Third-Pointed. The choir and north aisle have perished; the south aisle is Middle-Pointed. The east elevation shows three windows of three lights each, *two below and one above, with beautiful geometrical tracery*. Internally the arch mouldings are carried by shafts. Between the two lower windows is a large cinq-foiled niche; its mouldings enriched with the four-leaved patera. In the south wall there is a piscina of very similar detail. In the south wall of this aisle is a single sedile—others being probably concealed by a huge modern monument; it is a very fine example. Further westward is a Middle-Pointed sepulchral recess, under an oggee canopy. The wall in which it is inserted is Third-Pointed, from which it may be inferred, that the monument was saved from the wreck of the Middle-Pointed choir. The stone work in this aisle has received some praiseworthy restoration. The whole church, however, requires both constructive and ritualistic repair and re-arrangement.

S. Mary's, Sheviock, whose spire is a well known object, and its matin and vesper bell a well known sound, on the road from Plymouth to Falmouth, contains a considerable portion of Middle-Pointed work. The church consists of chancel, nave, south transept, north aisle, two porches, and a western tower; all of geometrical Middle-Pointed, with the exception of the aisle and north porch; the steeple may probably be earlier, but is much disfigured by rough-cast. A piscina in the chancel and the transept arch are well moulded, otherwise the details are not so fine as in most of our other examples. The northern jamb-shaft of the east window is splayed into a niche, somewhat after the manner of the S. Ive specimen. There are some remarkably good recumbent effigies in Sheviock church. Over two in the transept a singular canopy has been erected in Third-Pointed days. It is like a gallery panelled in front and groined, extending the whole width of

the transept, and cutting off part of a Middle-Pointed piscina. Some restorations are about to be commenced under the direction of Mr. G. E. Street. The ritual arrangements even now are very good and reverent. Matins and Evensong are daily said from the chancel stalls, and a litany desk is used for that office.

S. Bartholomew, Loetwithiel, is remarkable for its very elegant and unique spire. On the First-Pointed tower is set an octagonal lantern, each side pierced with unglazed windows of Middle-Pointed character, which are surmounted by cropped gables, the whole crowned by a spire which, however, has been shorn of its original proportions. The steeple is one of the most striking objects in the county of Cornwall.

The chancel of S. Wendron, is, we think, the only specimen of the fourteenth century in the western part of the county, with the exception of the last church on our list, which just falls within that division. The details are far inferior to those of the other Middle-Pointed examples—and indeed present no features which call for special observation.*

We come now to the last, and in many respects the most interesting church of those we have enumerated, S. Michael, Penkivel, or S. Mayle, as it is erroneously termed by the country people. Here we have an example of an entire Middle-Pointed church, and that of the best period, c. 1330. Its situation is extremely picturesque—close to one of the entrances of Tregothnen Park. A quarter of a mile before entering the village, on the Truro side, one passes a wayside cross of unusual form in Cornwall. It is a Latin cross, with chamfered edges, inserted in a square plinthiform base.

The plan of S. Michael, Penkivel, is cruciform without aisles, with tower at the west end. The whole church has suffered much from more than one "beautifying." The chancel has been panelled in grained deal. The east window is a debased insertion, but the north and south walls are pierced with two-light Middle-Pointed windows of elegant design.

The nave and transepts are greatly disfigured by stucco, and monuments. In the former there is but one window, and that a modern one. The transepts however contain some excellent work. Each had formerly a large Middle-Pointed window in the north and south walls. The present windows are modern, but the arch of one remains, with fine mouldings, and a sculptured head on the keystone. Under each window are two cinquefoiled sedilia; the south ones are equal, but in the north transept the eastern sedile is the lower. In the south transept is a sepulchral recess under a beautifully-moulded segmental arch, with a sculptured though mutilated keystone. The frequent occurrence of this latter feature is an interesting peculiarity.

There are two large porches; that on the north side has been transformed at no very recent period into a vestry. A superficial observer, not expecting to see two porches in so small a church, would at once set it down as a very remarkable original sacristy. Both porches have

* There are also some Middle-Pointed features in the chancels of the churches of Ruan Major and Ruan Minor, in the Deanery of Kirrier, near the Lizard Point. In the latter is also some First-Pointed work. [ED.]

been very lofty, but the eastern wall of each has been lowered, and a lean-to roof formed against the western wall, which in each case abuts against the base of the tower buttresses.

The tower is a most remarkable erection. It is singularly massy, and has two buttresses of huge projection at each angle, besides one propping the staircase turret. But the most interesting feature in the whole church is the chapel of S. Michael, in the third stage of the tower. Recessed under a small "vesica"-shaped window, and enclosed by a richly-moulded arch, stands an altar of rough masonry. The mensa is gone. On the south side there is an elegant trefoil-headed piscina. Eight or ten feet below the floor of the chapel is a blocked doorway in the staircase turret, which appears to have communicated with a former parvise over the south porch, probably the residence of the priest of S. Michael's chantry. All the details of the tower are remarkably fine, and carefully executed. The belfry-arch in particular is a beautiful example of three orders and label, which mouldings are carried on the north side by a plain corbel, and on the south by a figure of S. Michael.

The aspect of the whole church, after the wretched erections of the neighbourhood, is most refreshing. It appears then that Cornwall *had* a Middle-Pointed style of its own; and that, judging from existing remains, of no despicable character. Now we have reason to believe that a feeling (very laudable in itself,) prevails in the county to the effect, that in building new churches, architects should take the Cornish churches for their models, meaning of course the best known specimens, which are, without all question, bad, generically and specifically. This feeling, if not rightly directed, is likely to lead to the building of many Cornish Third-Pointed churches. Yet it is quite certain that a "genuine Cornish church" may be built without having recourse to any such corrupt patterns. Our notes on Cornish Middle-Pointed, if they serve no other purpose, will at any rate prove this. And, with every wish to encourage the adaptation of local peculiarities, we must remind church-builders, that if they would answer their mediæval types, their first care must be to employ the very best style of architecture that has been discovered.

ON POLYCHROME AS APPLIED TO ORGAN PIPES.

To the Editor of the Ecclesiologist.

S. Leonard's, Dec. 6, 1849.

MR. EDITOR,—As the proper application of Polychrome in church decoration is at the present time a subject of great interest, I am induced to offer a few hints as to its correct use in the embellishment of organs, and particularly their front pipes. I trust you will not consider this portion of church furniture unworthy of a place in your pages.

From the extreme rarity, I might almost say total absence of ancient existing examples of diaper thus applied, many fatal mistakes have been made within the last few years in its attempted reproduction. The following hints are thrown out rather with a view to elicit further investigation, than as digested rules.

Thanks to the Puritans, but few of the numerous organs* erected between 1560 and 1640 have survived to our time. Of these the chief instances are the organs in the cathedrals of York, (which perished in the flames of 1824,) Worcester, Exeter, Rochester, and Hereford, and in the college chapels of S. John's and King's in Cambridge, and S. Mary Magdalene in Oxford, (this last is now at Tewkesbury.) From all that we have been able to learn of the treatment of the pipes in these instruments, we find that the pipes were either left in the natural colour of the metal,† or else diapered, or, occasionally, chased. Examples of chasing were to be seen in the York Minster organ, built by Dallans in 1630, and still remain in the organs at Tewkesbury‡ and Hereford Cathedral. Chasing was easily accomplished, by stamping the metal into the required pattern by means of a mould, before it was rolled into the pipe. Another method of decorating wooden pipes was by carving; an organ thus ornamented is now in the possession of a gentleman at Ventnor, in the Isle of Wight. It was built by Hoffenheimer of Vienna, in 1590.

The tide in favour of polychrome seems to have set in again after the Restoration. It was probably imported from Germany and France by Schmidt and Harris, two eminent organ builders, who then settled in England. It did not, however, continue long, for we find that it was extinct before the commencement of the 18th century. The only examples to which we can now point, are the organs in Chichester, Gloster, and Durham§ Cathedrals, the east front of the organ in S. Mary the Virgin, Oxford, Christ's College chapel, Cambridge, Finedon church, Northants, and Newport Pagnel, Bucks:—some half century back they were probably much more numerous. As the painted pipes of the organ in King's College chapel were removed in 1804, and those in Worcester cathedral so late as 1842! the latest example of diaper is that on the organ in Westminster Abbey, which was built by Schreider and Jordan in 1730; this is not so satisfactory as the earlier examples. From obvious reasons, few of the above named specimens are adapted for imitation at the present day: we may, however, glean several useful hints from an examination of them.

The following observations are the result of an investigation of both ancient and modern specimens of diaper.

1. That polychrome ought not to be applied to an organ, except it is elsewhere used in the church; the altar and its precincts are the

* There are, it is believed, many organs in various parts of the continent (of a date prior to 1600,) yet in existence: from an examination of these many useful hints might be obtained for present guidance.

† When this happened, polychrome was usually applied to the case, e. g. at Antwerp.

‡ Built by Chappington, in 1592.

§ The diapering the organ pipes at Durham, in 1690, as we learn from the Cathedral books, cost £50.

primary objects of this mode of decoration, whence it may afterwards extend to more remote portions of the sacred edifice.

2. That the present system of gilding* pipes "en masse" is bad, and appears not to have become general until the debased ages of the last century.

3. Architectural patterns must be carefully avoided. The reasons for this have already been given in the *Ecclesiologist*, in an article upon church plate; this is one of the faults in the new choir organ at Westminster Abbey, and at the Temple church. This restriction is not intended to include canopies over single figures of saints.

4. All shading is inadmissible; pipes being convex surfaces, necessarily have a shade of their own, depending on the aspect from which they are viewed. This, of course, tends to annihilate that of the diaper.

5. Stellated patterns are not advisable; these, from the analogy of nature, being more adapted for horizontal than vertical surfaces.

6. The colours employed should be few and brilliant—vermilion, blue, and green, being amply sufficient; white must be freely used in every pattern. The ground will of course be gold,—as the pipes have to be gilded before the diaper can be laid on.

7. Variety is indispensable; no two pipes of the same pattern should be together, though each pipe will have its fellow on the opposite side to correspond with it—half a dozen well chosen patterns will be amply sufficient for any one organ case. The appearance of the organ in S. —, in the Castle, Stafford, is ruined by having all the pipes of one pattern.

8. As organ pipes are usually seen from a distance, bold and simple drawing is more effective than a more elaborate style.

9. With regard to the patterns themselves, this is a matter of considerable difficulty, it being much easier to find fault with existing ones, than to point out those which are more correct. For smaller pipes, floriation and running patterns of foliage seem desirable; this must of course be represented conventionally, as in architecture—e. g. roses (red), and lilies (white), with leaves, form an excellent design. Fleurs-de-lys, and scrolls with inscriptions, may occasionally appear, the latter, however, but seldom.† For large pipes, single figures of saints under canopies, or of angels playing upon musical instruments, are desirable; these should be ranged one above another, upon the same pipe. Excellent examples may be taken from the orphreys of copes in Ecclesiastical Brasses, &c. where saints are so arranged. When a pipe is thus ornamented, its neighbours on either side should not contain figures—the reason of this is, that supposing the centre or

* Pipes look exceedingly well when left in the natural colour of the metal, which in this case should be of silver-tin, or spotted metal. The new organ in the chapel of Jesus' College, Cambridge, is so left, while the case is richly adorned with gold and colour. Folding doors over the front are thrown back when the instrument is in use; their insides are painted in enamel, by Messrs. Hardman, from Pugin's designs, and represent angels playing upon musical instruments. The use of these doors is to keep out the dust.

† The extreme reality with which the apples and pears and bunches of flowers are portrayed upon the pipes in the organ of Holy Trinity church, Brompton, is somewhat ludicrous.

largest pipe to have them, the adjoining pipes must necessarily be of smaller dimensions, and in consequence their figures proportionably smaller also—e. g. on the front pipes of the organ* in New Romney church, Sussex, we have the Apostles in a graduated scale, which necessarily, though perhaps involuntarily, provokes a comparison of their several dignities.

Heraldry is well adapted for emblazonment upon organ pipes. Few specimens are more satisfactory than the diapasons of the great organ at S. George's chapel, Windsor, which display the royal arms and supporters very happily grouped. These are the work of Mr. Willement.

In conclusion, I may just add a word upon the expense of diapering organ pipes; it is not nearly so great as may be imagined—I can speak from experience, having lately had an organ thus embellished. The expense amounted to four shillings per pipe, (taking one with another,) and this included an organ builder's per centage, besides the journey to and from Birmingham to London. Large diapason pipes, where figures, &c. are introduced, would be considerably more, but there are seldom more than ten or a dozen such pipes in an organ front.

With many apologies for this long letter,

I remain, Mr. Editor, yours faithfully,

JOHN H. SPERLING.

ECCELESIASTICAL MUSIC: THE CANTUS COLLECTARUM.

No one can look far into this subject, without being forcibly struck with the mode in which the Church offers up her daily sacrifice of prayer to the Majesty on high. We mean that use,—still by God's mercy preserved in all Cathedrals, decently conducted, by which the voice of the priest, regulated not by individual caprice, nor by any artificial rules of theatrical or other secular elocutionists, pours forth the accents of a chastened devotion in the simple, and natural, and unobtrusive utterance, which is commonly called the monotone,—or intoning—or intoning.

In technical language this is the Cantus Collectarum—one species of the Canto fermo—and to this we propose to devote a few remarks; not without hope of confirming the views of those who may, from a mere perception of its manifold advantages musically considered, be disposed to encourage its continuance, restoration, or extension, but who are nevertheless doubtful as to its still higher claims on our admiration and general adoption.

“The plain-song for reading, which is described by old writers under the name of ecclesiastical accent, is of two kinds,—one for reading prayers, termed *cantus collectarum*, which is monotonous throughout; the other for reading scripture, which, by being slightly varied, was

* The benefaction of Mr. Warrington.

formerly termed either *cantus prophetarum*, *epistolarum*, or *evangelii*." (Dyce's Preface.) "Les oraisons férielles se chantent d'un bout à l'autre sur la note *fa*." (Janssen.) "The prayers on ordinary days are chanted throughout upon the note *fa*." Marbeck begins the Lozn's Prayer at the commencement of Matins and Evensong with the note *la*.* The Creed and Collects he sets still higher, upon the note *do*. The modern practice of English Cathedrals may be stated to average the note *sol*: which is the pitch required in the use of Tallis' harmonies, as printed by Boyce, &c. &c. The voice in the cantus collectarum is sustained upon some one musical note, the pitch of which is left, in some measure, to the option of the officiating minister, and varied only in degree of intensity, (i. e., loudness or softness), according to the sentiment of the words: no flexion of any kind being admitted;—the vocal utterance should be free from all nasal, guttural, or other imperfections,—streamlike in its flow; the words floating, as it were, in the sound, rather than making their escape by detached percussions.

In such parts of our Common prayer as are directed to be said by the people, either after or with the minister, care is to be taken that all intonate upon the same note, and in the same time; which last requirement will be more easily fulfilled, if care be taken to mark the accented syllables, especially in emphatic words, by a stronger utterance than the others; and in a somewhat rhythmical way, after the manner of scanning verses; or as an orator marks, by a measured pronunciation, the cadence of his periods. If care had always been taken to make this most ancient form of offering up our prayers honourable in the ears of the fellow-worshippers, Cathedralists in our own day would not be so often pained, by hearing well-meaning and pious persons express their positive dislike and disapproval of the Cantus collectarum. Well would it be for the progress of church restoration in this most holy and Catholic usage, touching, as it really does, some of the finest springs of the human heart, and entering into the very arcana of the most sacred of all duties, if the provisions here laid down for its due honour had been more generally observed, both by those who enjoy in our Cathedrals and College chapels a prescriptive, as well as a legal, right to continue the use of this ancient form of worship, and also by those who, in various places, have revived its use, where the tyranny of custom, and the prejudices of early habit were to be overcome, before men would open their hearts to its soothing and solemnizing influence. Much misconception might have been prevented, and much opposition removed by greater skill, and a deeper knowledge, together with a more just appreciation of men's wants on the one hand, and of the adaptation of the ritual uses of Christendom to those wants on the other. Even in its weakness, however, and in the day of its calamity, Church music, restored in some degree to primitive simplicity, has not been without its triumphs. And while we express regret at their want of skill, we are not ungrateful to those of our brethren, who, with honest intentions, and sincere love for the Church of their fathers, have done what they could, and are still doing what they can, to revive among us the olden voice of prayer and supplication.

* We admit that this is probably only a relative, and not a positive notation,

Among the various objections to (what is commonly styled) chanting the prayers, some are urged on principle, and some on grounds of mere taste. Conscientious objections ought to be treated tenderly when genuine, even if they seem absurd,—but it can hardly be imagined that they will be raised by any of our own readers. The objections we principally wish to meet are rather such as arise from education and association, want of the musical sense, habit, custom, and a taste which we cannot but consider perverted or fastidious. These it shall be our endeavour to meet fairly, and in a spirit of forbearance, knowing, as we do, how widely they extend among most ranks of the English nation; feeling too how much there has unhappily been in the negligence and coldness of the past to excite, and, on a superficial view, even to justify them. There is, however, no objection raised to this mode of saying the various Offices of the Church, which has not, we believe, been abundantly answered again and again,—but as these objections continue to be felt and urged, both by those who have heard them answered, and by thousands of others who have not, we do not think it superfluous to reiterate here the usual answers, believing them conclusive in themselves, and needing only a wider circulation, and constant repetition, to carry conviction of their truth to all honest and unprejudiced minds. The author of one of the most interesting works on this subject, the “Apology for Cathedral Service,” speaking of “Chanting the prayers,” after expressing a hope that the diffuseness with which it is dwelt upon will be pardoned, remarks that “it is often made the subject of a sneer, and even they who are attached to it do not always seem prepared to adduce the reasons which may be found to justify the practice.” The most common, as it is the weakest, of all objections, is seldom expressed without something of this sneer—“I do not like to *sing* my prayers.” It might suffice to reply, that the ancient Church *did*—the Catholic Church *does*. The eastern and western divisions of the Catholic Church have, without intermission, as we believe, from the very times of the Apostles,* sung their prayers. Our own branch of the Catholic Church, and its off-shoots, the American and Scottish Churches, are, so far as we can discover, the only Churches which have departed at all from this practice. Nor is it a pleasant task for an ecclesiologist to trace this neglect to its legitimate source, for it will be found to have sprung from men, and from principles, diametrically opposed to all that we deem most fitting the beauty of holiness:—those were the first to decry the singing of matin and evensong prayers, who “broke down the carved work of our temple with axes and hammers,”—destroyed our organs, shattered our

“ — storied windows, richly dight,
Casting a dim religious light; ”

and proved in practice what was the true development of those principles, which, in the century before them, had led to the complaint, that singing and saying of matins and even-song was “but roaring, howling, whistling, mumming, conjuring, and juggling, and the playing at the

* Παῦλος καὶ Σίλας προσευχόμενοι ὕμνουν τὸν Θεόν.—Acts xvi. 25.

organs a foolish vanity." But we will not leave our opponents without some answer, according to what we cannot but deem their folly. The very men who do not, *as they say*, like to sing their prayers, do, nevertheless, in their own way, sing their prayers much more than the defenders of the cantus collectarum. No one who has ever had the misfortune of attending either dissenting worship out of the Church, or quasi dissenting ministrations in the Church, (as we ourselves have,) is ignorant of the fact, that the extemporaneous effusions which occupy the place of prayers, are constantly pronounced in a manner which, if not

" odious as the nasal twang
Heard at conventicle, when worthy men,
Mialed by custom, strain celestial themes
Through the preest nostril ;"

is nevertheless so raised above the ordinary modes of conversational speech, (and God forbid that prayer should ever be offered up in these,) as to warrant the same charge as is, in our case, supposed to carry in its very terminology an entire condemnation of our practice.

We have seen a letter, addressed by one of this school of objectors to the head of a College, in which the choral services of the Church are maintained with singular zeal, deprecating the profanity of singing such words as " have mercy upon us, miserable sinners ;" but we feel quite sure that no such remonstrance would have been sent from this writer, or any other objector to singing prayers, if the new version of Psalm 51 had been the only singing they had heard in the College chapel ; and yet it is possible that it may occur even to them, if they read it here, that the metrical form of these words

" Have mercy, LORD, on me,
As Thou wert ever kind,
Let me, oppress with loads of guilt,
Thy wonted mercy find ;"

does not wholly deprive them of the nature of prayer. It will be seen that we have not attempted to treat this objection as inaccurate in form, from its assuming, that one particular regulation of the voice for devotional purposes, is the same thing as that which may more strictly be styled singing : nor have we enshrouded ourselves in the rubrical technicalities of saying—singing—rehearsing—pronouncing, or reading : because we are willing to take the term in the sense intended by our opponents, and confess, and glory in the confession, that we *do* like to sing our prayers, and that so far from considering, as they do, that this singing of ours is either not devout, or a proof of mere musical madness—unnatural—Popish—opposed to the voice of the living Church as reformed from ancient corruptions—passed by common consent into desuetude, from which none who are (like themselves of course) spiritually minded, would wish to recover it ; we believe, on the contrary, that Nature and Religion, our own instinctive love of the Beautiful, and the dictates of such piety as is taught in the Bible, and infused into holy souls through the agencies of the Church, alike justify and demand its use.

The poet scruples not to describe our first parents as offering up a vocal worship, as

"Lowly they bow'd adoring, and began
Their orisons, each morning duly paid
In various style; for neither various style,
Nor holy rapture wanted they to praise
Their Maker, in fit strains pronounced or sung."

To the beautiful peroration—

"Witness if I be silent, morn or even
To hill, or valley, fountain, or fresh shade
Made vocal by my song, and taught His praise"——

he scruples not to subjoin,

"So prayed they innocent."

These remarks, borrowed from the "Apology" before mentioned, show at least that, to a profound and deeply religious mind, there appeared nothing contrary to the notion of reverence in the singing of prayers—and although we have no affection for Milton as a Puritan, his testimony ought to weigh more with our opponents, from that unfortunate perversion of mind, which associated his name with principles from which his poetry could not but be alien. From the same work we cannot forbear mentioning three notable testimonies to the devotional tendency of the chanted offices of the Church.

Mrs. Hannah More, speaking of the burial of Dr. Kennicott, when "one of the most deeply affecting prayers in our whole liturgy is sung by the clerks and choristers," says, "the choir service was awful, almost beyond bearing."

The American divine, Orville Dewey, speaking of the service at our Cathedrals, acknowledges the music and singing to be admirable, well fitted to touch the imagination, and move the heart. It is very satisfactory to find this visitor from another hemisphere distinctly admitting the principle of chanting: he says that he "can very well conceive of it as natural to sing out our thoughts in a state of high devotional excitement."

From the journal of Henry Martyn, after extracting many passages showing the benefit derived from other parts of the Cathedral mode of conducting Divine worship, our author cites a remarkable instance of the effect produced on his mind by the private use of *singing prayers*.

May 29, 1804.—"In my walk I was greatly cast down, except for a short time on my return, when as I was *singing*, or rather *chanting some petitions*, in a low, plaintive voice, I insensibly felt myself sweetly engaged in prayer."

But it may perhaps be objected further, that although such effects may be expected in very musical persons, it is only fit for such persons to use the mode of recitation here defended,—that its advocacy in fact arises from a mere musical mania. To this it may be replied, that as the voice is certainly to be used in some way or other in public prayer, it follows of necessity, that some kind of law, direction, or control must in each individual case be followed, unless (which we deny) there

be in each an innate and spontaneous mode of uttering sounds, suited to the performance of so high and holy a work.

"All Clergymen, consciously or unconsciously, assume *some* tone in saying prayers; they cannot do otherwise. Poetry is not delivered in the same manner as prose, nor an argumentative discourse as a simple narrative. There is an inflexion of the voice proper to each, which, though suggested by nature, is fixed by art and learnt by practice, till at length the genuine instinct is developed, and the result appears spontaneous. *Ars est celare artem*,—the success of art being to be lost in a higher principle; as in grammar, the rules of syntax become unnecessary when the syntax itself—the constitution and living organism of the language is discovered; or as our great poet after a life of study, attained at length to feed on thoughts, which *voluntarily* moved harmonious numbers, in which sense alone his greater compeer could truly be said to warble *native* wood notes—'native' but not 'wild.' If then we would determine what tone it may be *natural* to assume when reciting public prayers in a ministerial capacity, we may either begin with inquiring what mode of delivering forms of precatory intercession in the solemn assembly has most generally prevailed, extending the survey as widely as possible over all times and countries; or again, by observing in what way the inflexions of the voice are modified by devotional feeling among ourselves, particularly in the less cultivated classes of society; or we may ask ourselves what is agreeable to reason and the nature of the case. Taking the latter course, we shall not be displeased to find a preconceived and invariable form of words delivered in an uniform mode, there being no more reason why individual clergymen should vary the manner than the matter of petition. Again, when we find the house of God distinguished in form and arrangement by templar peculiarities,—when we observe the dress of His ministers, in the act of service, to be appointed and official—we shall not be surprised to hear the service itself solemnized by an appropriate, and unsecular, mode of recitation. And when it appears that the particular mode handed down from time immemorial is incomparably more distinct and sonorous than any other, so that both speaking and reading become audible at a distance in exact proportion as they approach a sustained monotone, we see a further motive for its continuance, or re-adoption, in a large auditory. When, lastly, we perceive how well it is in keeping with that sacred minstrelsy which has ever formed so large a portion of Christian worship, so that the several parts of divine service succeed each other with as much, and not more, distinctness than is dictated by their inherent differences,—we shall, if I be not greatly mistaken, discern a natural—I had almost said, a necessary—harmony throughout, to be regarded rather as a discovery than an invention,—a propriety which the art of man did not devise, and which the will of man is not likely to lay aside.

"It is on these grounds that it is said to be Catholic,—a term implying far more than general prevalence or conventional agreement; but the thing itself is by no means confined to the Church. The chant of the conventicle is nothing else than an untuneful and irregular plain song. It is indeed susceptible of many modifications. Under ordinary circumstances it will be scarcely perceptible, a slight sustentation of the voice,

sufficient to guide the response. In a large building, or when choral music is of an artificial kind, it will be more marked, and may assume a regular cadence," (the author, it will be seen, is speaking not simply of the *cantus collectarum* as above defined, but includes other parts of the Priest's *canto fermo*.) "In no case is anything more intended than by the surplice and a settled form of prayer, the effect of which is to merge the individual clergyman in the officiating minister, when the service of the Church is recognized as the service of the congregation itself, considered as a portion of a yet wider assembly."*

From this admirable view of the subject (which we have given in full, both on account of its intrinsic value, and because from having been printed only in a few copies of the letter it is inaccessible in any other form to many of our readers) it is apparent that the only laws to which, as far as the mode itself is concerned, we can fitly subject the utterance of prayers in the public congregation are those of the musical art. No regulation for the due management of voices either in succession or in combination can be made which is not musical in a greater or less degree. Hence the musician is, in this matter, the only competent judge. We intreat those who conceive that any other laws can fitly and suitably be applied to the public voice of prayer and supplication to consider well the following extract from the Apology—"It is often maintained that the service of the Church should be invariably *read*, because it is not *natural* to chant it. But if chanting be artificial what are we to think of the 'Art of Reading,' on which so many volumes have been written, and so many lectures delivered? The objectors appear to have forgotten that we sing before we talk; and they require to be reminded that, though we must be taught to read with great pains, we all chant without any teaching whatever."

There is not a parish church in the land where the children of the schools are allowed and expected to respond with full voice, (as opposed to the indistinct mutter which is the only attempt made, in ninety-nine cases out of a hundred, to fulfil the Church's directions in this particular,) not a charity school, in which simultaneous saying either of prayers or of lessons is adopted, but proves incontrovertibly the naturalness of this practice. It may be, and is too often, done badly, but there it is; the natural and necessary voice of common, i.e. united, serious recitation. All attempts to prevent it have failed, and will fail. It is the mere fastidiousness of an overstrained, perverted, pseudo-refinement, that would seek to do away with it. The true province of art is not to oppose but to co-operate with nature. As well might we say that the graceful evolutions of the figure-dancer were unnatural, and that the untaught jostling of country clod-hoppers was natural, as to prefer such a claim to the barbarous cacophony of the ordinary use of the voice in parochial service. The natives in New Zealand, in their Christianized worship, have assumed a kind of chant, in which they join in so united an effect that, but for its power, it might be mistaken for the voice of one man. Their orators, when about to address an audience, throw themselves into an attitude, and chant their speech.

* Rev. Derwent Coleridge's Note to Second Letter on S. Mark's College, Chelsea.

Bishop Heber met with a whole people in India who chant; the Bheels. All the Mahometans chant, so do the Brahmins. The Quakers deliver their exhortations or expounding sermons, addresses, or orations, with a low, buzzing, musical sound. All the prayers of the Synagogue are chanted; and as was before observed, very many of our opponents chant their prayers without knowing it, only they do it very badly. It is no uncommon occurrence for one of the anti-monotone school to vary his tones a full octave in saying the LORD's Prayer, and that in the most offensive (and in itself ludicrous,) manner, making this tremendous difference between words grammatically so related, as would lead us to conceive that any difference of tone at all, even in common reading, would be absurd. We have strongly ringing in our ears this intolerable sing-song, as applied by a Venerable Archdeacon to the words of the first Collect in the Communion Service, and that after having heard the matins and Litany devoutly said, as the Church has appointed, by the less dignified Clergy of his Cathedral.

God forbid that we should fall into the snare too often successful in these, as well as in S. Jude's times, of speaking evil of dignities: we wish not to bring their persons or their office into contempt, but in treating of that *cantus collectarum*, which ought more than elsewhere to be used in the service of the altar, we cannot but protest against such objections, as these we are considering, being urged against what is seemly, beautiful, and appointed, while it more properly applies to such unnatural, disagreeable, irreverent, and affected styles, as are commonly substituted for it at the most solemn of all times, by those who ought in this, as well as in other matters, to be ensamples not only to the flock but to their brother shepherds.

To suppose that the *Cantus collectarum* is adapted only for cathedrals, and places where they (have paid choirs, and all means and appliances to enable them to) sing, is plainly in direct opposition to the whole reasoning hitherto employed, and some may therefore suppose that we have proved too much, and consequently nothing at all: but we do not shrink from the inference that, if our reasoning be sound, we must bring the Cathedral Service (as it has, from the unfortunate circumstances of the case, come to be generally styled,) into general adoption in our parish churches. We are not aware that any difference was actually made between the cathedral and other churches, prior to the great Rebellion, and if practically it has subsisted ever since, there is nothing in the nature of our formularies, nor in the enactments of our Church, to prevent the difference from ceasing as soon as the zeal, the piety, and the skill of the people and Clergy generally provide the means for the more extensive use of that, which as it is continued in the highest, must be regarded as a privilege of the best provided, churches; a privilege which it would be unwise, as it is unjust, to deny to others, whenever similar provision can be made for its due celebration. But with regard to the *Cantus collectarum* for parish churches, we maintain, that this at least may lawfully and fitly, as well as easily and usefully be restored, wherever the priest and people are prepared for its adoption. Parish clerks have retained it traditionally to the present times. And well would it be, if instead of sneering, as too many do at the imperfections

of the uneducated men who (in some respects, but not perhaps in this) unhappily too generally fill this post, they would take means for their being properly taught themselves, and sufficiently supported by others in leading, as they are bound to do, the responses of the people according to the laws of the *Cantus collectarum*.

Caution of course ought to be used not to do harm rather than good, by imprudent restorations, which must seem to many uneducated and ill-educated people as mere innovations. It may perhaps be suggested here, that a clergyman might, in adding to the ordinary Services of his parish, introduce this use. In such services as the older inhabitants were not formerly accustomed to attend, it might more easily be used without offence, while the young, being trained in these to a warmer and more suitable form of response, would certainly wish it extended to the more frequented Services. In all things, edification must be our watch-word; and with tenderness to old prejudices, combined with energetic efforts to train schools and choirs into a good method of using it, we may hope before long to hear such worship as S. Ambrose describes in the words,

“Bene mari plerumque comparatur Ecclesia, quæ primo ingredientis populi agmine, totis vestibulis undas vomit, deinde in oratione totius plebis tanquam undis refluxentibus stridet; tum responsoris Psalmorum, cantu virorum, mulierum, virginum, parvulorum, consonans undarum fragor resultat.”*

(*To be continued.*)

LIST OF PRINTED SERVICE BOOKS,

BELONGING TO THE REV. T. LATHBURY.

[We have much pleasure in publishing the following list of books relating to ecclesiastical matters, belonging to Mr. Lathbury. The suggestion was his own, and originated from our inquiry after the older service books in his possession, with a view to render more complete the list printed in our last number. Dr. Maitland, we believe, has formerly made the same suggestion. We cannot, of course, open our columns to miscellaneous catalogues of early printed books, or expect to enlarge the general knowledge of them, after the labour and learning that has been bestowed on the subject. But confining ourselves as closely as we can to our own subject, and to works that bear upon it; first and specially, to those used at any time for the service of the Anglican Church, and next, to those bearing less directly on her teaching, discipline, and ceremonies, we hope to be of some service in ascertaining at least the sources from whence a more certain knowledge of many books, as yet insufficiently explored, may be derived. As an instance, we may mention that the variations between the different editions of the two prayer books of Edward VI. have not, as yet, met with proper attention.

* See “Practical Remarks on the Reformation of Cathedral Music.”—*Rivingtons*.

Having so far indicated our object, and the extent of the subject, it may be well to add, that we cannot at present lay down the limits and divisions of it that may hereafter become necessary; those, therefore, who propose to favour us with their lists, had better communicate with the Editor in the first instance, and furnish him with any advice that their experience may suggest.—ED.]

SIR,—It has long been my opinion, that we shall never become acquainted with the various Private Collections of Early Church Books, unless the possessors will take the trouble to print their lists. In the hope, that others may be induced to follow my example, I send you a list of such Liturgical, and other works connected with the Church, as I have in my own possession. Should the plan be generally adopted, it is probable that some very rare, or even almost unknown books, may be brought to light. In the following list some few notes are added, but only to such books as merit particular notice. The period from the Reformation to the Accession of George I. is comprehended.

I am, Sir, your obedient servant,

THOMAS LATHBURY.

Book of Common Prayer. Folio. June, 1549. A beautiful copy.

— Folio. May, 1549. Wanting title and last leaf.

— " Whitchurch. 1552. Original binding, with brasses according to the royal injunctions, wanting two leaves in the middle.

— Folio. Grafton. 1562. Imp. The Ordinal 1552.

— 4to. Whitchurch. No date. King Edward's Second Book. This copy has never been cut in the edges. The Prose Psalter is appended, with the first complete collection of "Certaine Godly Prayers." This is the first edition to which the Prose Psalter was appended. A few leaves wanting in the middle.

— 4to. Juggs. 1567. Title and two or three leaves wanting. The Psalter is appended; and the Godly Prayers at the end are printed precisely as in the previous volume. So closely did the printer follow the copy of the preceding reign, that *King*, in a Prayer for the Sovereign, is retained, instead of *Queen*.

— Folio. Barker. 1580. No title. With the Metrical Psalms.

— 4to. No title. About 1574.

Ordinatio Ecclesie seu Ministerii Ecclesiastici, &c. 4to. Lipsie. 1551. A Latin translation of King Edward's First book, by Alexander Ales, for the purpose of enabling the foreign Reformers to form an opinion of the English Book of Common Prayer.

Ordo Distributionis Sacramenti Altaris. 12mo. 1548. A Latin translation of the Order of Communion, by Ales.

Liber Precum Publicarum, &c. Londini. Excudebat Thomas Vantrollerius. 8vo. 1574. The original morocco binding, with the sides and edges stamped.

The Order of Matrimony. Imprinted at London by Anthony Scoloker, dwelling in the Savoy Rentes, Without Templebarre. Cum privilegio ad imprimendum solum. This is a very small and beautiful volume. I have not been able to discover another copy, though I have made inquiries in every direction since I purchased the volume in 1838. It is mentioned by Herbert, Dibdin, and Lowndes. Dibdin and Lowndes merely quote the title from Herbert. It is also mentioned in a volume with others in the Harleian Miscellany. This copy was evidently bound soon after the dispersion of that collection, and is the identical volume described by Herbert, having his autograph, and therefore it may be presumed, that it is the same book. It has no date; but it must have been printed in 1547, since the Seven Sacraments are recognized. Strype mentions, that those, who did not like the old Services, were impatient of waiting for the Book of Common Prayer, and used such English Forms as their fancies dictated, the government conniving at the practice. It seems probable, that this

was printed for public use, though not authorized. The existence of such a Form was unknown to all our early writers. Its importance as a document is great, since it reflects light on the practice of the period from Edward's accession, to the publication of the Book of Common Prayer—an interval of more than a year. We have no direct evidence of the mode in which the Services were celebrated previous to March 1549, when the Book of Common Prayer was published. It is an address to the persons to be married, and bears some little resemblance to the Homily at the end of the Office for the Solemnization of Matrimony.

The Prymer. Latin and English. 4to. Grafton. 1545. No title.

Portiforium. Sarum. 4to. 1555. Kingston. 2 vols. one imperfect.

The Prymer. Latin and English. 12mo. 1557. Waylande.

Missale ad Usus Ecclesiæ Sarisburiensis. Folio. Paris. 1534. Two leaves in the middle wanting.

Sacra Institutio Baptizandi, &c. 4to. 1604. Duaci. The Sarum Manual.

Missæ aliquot pro Sacerdotibus Itinerantibus in Angliā. 4to. No Place. 1615.

Ordo Baptizandi, &c. 4to. 1623. No place or printer. It follows the Sarum Manual, and must therefore have been intended for the use of the Missionary Priests.

— pro Angliā, Hiberniā, et Scotiā. 12mo. 1686. This was published by order of James II.

The Epistles and Gospels, of every Sondaye and Holy Day thorow out the hole year, after the Church of England. Imprinted at London in the Fleetstreet, at the sygne of the Rose Garland, by me William Copland. Anno m.d.l., the xiii daye of May. 12mo. This book is not mentioned in Herbert or Dibdin; but it is stated that the small pieces printed by Copland are rare.

The Gospels, with Brief Sermons, &c. 4to. 1542. Imp.

— Imp.

The Primer, English. 12mo. No title. This is a very singular volume, and was once in the possession of Gough. There is a Primer of Elizabeth's in the Library of Christ Church, Oxford, 12mo., 1559, in which certain Prayers for the Dead are retained, as in the Primer of 1545. Another copy of the same edition is in the Cambridge University Library. In the edition of 1566, which is supposed to be the next after 1559, these Prayers are omitted, and indeed the book is modelled after King Edward's Prymer, rather than after that of Henry VIII. My copy is quite a different edition from that of 1559, though it retains the same Prayers for the Dead. Gough has written a note on the fly leaf, to this effect, that it was the first edition of this reign. It has the short Catechism prefixed, which is not given in the edition of 1559. It is a singular circumstance, that such a book, with such prayers, should have escaped the notice of the Puritans, who, had they made the discovery, would not have failed to use it against the Bishops.

Preces Privatæ in Studiosorum Gratiam Collectæ et Regia Auctoritate Approbatæ. Londini. Seres. 1564. 12mo.

Preces Privatæ, &c. Londini. Seres. 1573. 12mo.

A Fourme to be used in Common Prayer twice a weke, and also an Order of Publique Fast. 4to. 1563. The first Occasional Form in the reign of Queen Elizabeth.

A Boke of the Forme of Common Prayers, Administration of the Sacraments, &c., agreeable to God's Worde, and the Use of the Reformed Churches. 12mo. At London. Printed by Robert Waldegrave. This is the first edition of what was called the Puritan Book of Common Prayer; and though it is without date, yet we ascertain from Bancroft's Survey, that it was printed in 1583. The Puritans wished to obtain the establishment of "The Book of Discipline" as a system of Church government; and this book was intended to be their Prayer Book; for at that time no one advocated the practice of conducting public worship without some form or directory. Measures were taken to stop the printing of Puritan books in England; and, therefore, the subsequent editions were printed at Middleburgh, in 1585, 1586, 1587, and 1602. "The Order of the English Kirk at Geneva," commonly called Calvin's Prayer Book, was the model for this form, though they differ in various particulars. In an edition of the Geneva Bible, folio, 1578, there is a beautifully printed Book of Common Prayer, but greatly mutilated. To many of the Bibles of the reign of Elizabeth,

the Book of Common Prayer was appended; but to lessen the bulk of the volume, references only were given to the Epistles and Gospels. In the edition appended to the Bible of 1578, (the first edition of the Geneva Bible to which the Common Prayer was attached,) the most extensive mutilations were practised. In no case is the word *Priest* retained, though it is found in all other Prayer Books of this reign, even when attached to Geneva Bibles. The Address at Confirmation, the Office for Private Baptism, and that for the Churching of Women are altogether omitted. How it happened, that the royal printer should have permitted such a book to go forth, it is not easy to decide; but the simple fact affords a ready answer to the oft repeated charge of severity towards the Puritans. I am not aware, that these peculiarities in the book of 1578 were ever publicly described, until I directed the attention of Mr. Clay to the subject for his edition of the Prayer Books of the reign of Queen Elizabeth.

The Psalms of David, in Prose and Meter. Whereunto is added many Godly Prayers. 8vo. Edinburgh. 1635. This is usually called Knox's Liturgy. It is in fact the Book of Common Order, though the Psalms are first mentioned in the title. It is given here, because the book is in reality a revision of the preceding, with the Psalms annexed.

The remainder of the list comprehends the books from the accession of James I. It may be stated, that in this list, no notice is taken of those thin editions of the Book of Common Prayer, of various sizes, which were intended to be bound with Bibles, and which were abridged of the Epistles and Gospels. All that I have enumerated, therefore, are complete editions.

The Book of Common Prayer, &c. Folio. 1604. Original binding, stamped on the sides, with the royal arms. The first edition of the Common Prayer, after the accession of James I. I found more difficulty in obtaining a copy of this edition than any of the earlier books. Mr. Mendham, who possesses a copy, bears the same testimony. I have heard of but few in private collections; and the book is not common in public libraries.

— Folio. 1605. No title. The second edition in this reign.

— 4to. 1614. No title.

— 4to. 1618. No title.

— 12mo. Imp.

— 12mo. 1616. This is a most beautiful copy, bound in silver, by the Nuns of Little Gidding, ruled with red lines, and as fresh as though it had just issued from the press.

— 4to. 1621. No title. The Book of Common Prayer, in Welch, with the Metrical Psalms in the same language.

Liturgia Inglesia. 4to. O Libro del Rezado Publico, de la Administracion de los Sacramentos, y otros ritos y Ceremonias de la Yglesia de Ingalaterra. 4to. Augustæ Trinobantum, c10.101.1X11V. Large paper.

— Small paper. This Spanish translation was accomplished and printed at the cost of Archbishop Williams.

La Liturgie Angloise, ou le Livre des Prieres Publiques, de l'Administration des Sacramens, et Autres Ordres et Ceremonies de l'Eglise de la Grande Bretagne. A Londres par Iehan Bill, Imprimeur du Roy. 4to. 1616. This was also printed at the cost of Williams.

Doctrina et Politia Ecclesiae Anglicanae. 4to. Londini. Apud Joannem Billium. 1617. Mocket was the translator. The volume contains the Book of Common Prayer, Jewell's Apology, Nowell's Catechism, The Ordinal, and the XXXIX. Articles. It was ordered to be burnt publicly, as Heylin imagines, because in Article XX., the disputed clause was omitted.

The Book of Common Prayer, &c. Folio. 1625. Original binding. The first edition of the reign of Charles I., and very rare. An important book, as some alterations were made by royal authority. The present copy possesses considerable interest on another ground. It is the identical volume used by Secretary Nicholas, during the civil wars, in his own family. In the Prayer for the King, a clause is inserted in the hand-writing of Nicholas, containing a petition, that God would turn the hearts of his Majesty's subjects.

— 12mo. 1628. With the New Testament of the same date.

— Folio. 1633. Original binding.

- The Book of Common Prayer, &c. 4to. 1633.
 ——— 4to. 1634. Imperfect.
 ——— 8vo. Edinburgh. Young. This is a rare little volume, and curious,
 as one of the productions of Young, who printed the new book of 1637.
 ——— Another copy.
 ——— Another copy.
 ——— Folio. 1636. No title.
 ——— 4to. 1639.
 ——— 12mo. 1636.
 ——— 4to. 1637. Imp.
 ——— 24mo. 1640. With the New Testament, and Metrical Psalms.
 ——— 4to. Imp.
 ——— Folio. 1637. Edinburgh. Young. With the Psalms, by King
 James. The word "certains" is not in this copy.
 ——— 12mo. Edinburgh. Watson. A reprint of the preceding. This
 copy is on large paper, and in the original morocco binding. It appears to
 have been a presentation copy to the Duke of Atholl, whose book-plate is
 pasted on the fly leaf. It bears also the stamp of Lord Adam Gordon. Copies
 on large paper are, I believe, uncommon.
 ——— Small paper.
 The Ancient Church Catechisme. Printed in the year of the Churches Disettle-
 ment. 12mo. This is in fact the Catechism of the Church of England. As
 the Clergy were obliged to use the Liturgy in secret, and could not catechize
 the young, the book was undoubtedly printed in this form, in order that it
 might be used with less danger than the Catechism in the Book of Common
 Prayer. Obedience to the "civil magistrate" is substituted for obedience to
 "the King."
 Liturgica Sacra. Gilpin. 12mo. 1657. The Common Prayer in Latin Verse. It
 was a bold act to print it even in this form in the year 1657.
 The Book of Common Prayer. Folio. 1660. At the restoration the Prayer Book
 was generally used, even before the Act of Uniformity; and as the copies were
 scarce, the royal printer issued several editions, following the book of the
 previous reign.
 ——— Folio. 1662. Large paper.
 ——— Folio. Ordinary paper.
 ——— No title.
 ——— This last copy is interleaved, and has a large mass of notes, in a con-
 temporary hand, extracted from the writings of the Fathers, the ancient
 Liturgies, and the writers of our own country of an earlier period.
 ——— Folio. 1662. London. The second edition of the present Book,
 though printed in the year 1662. It is in smaller type than the preceding, and
 has not the engraved title. It is probable that the first impression was absorbed
 in the various Churches.
 ——— 8vo. 1662. Cambridge. Field. This is, I believe, a rare edition.
 ——— Fol. 1669. This copy is interleaved, and is full of notes in a contem-
 porary hand. The variations between the different editions are marked.
 ——— 4to. 1666. Cambridge. Field.
 ——— 24mo. 1675.
 ——— 24mo. 1679.
 ——— 12mo. 1683. In French.
 ——— Fol. 1686.
 ——— Fol. 1687. Large Paper.
 ——— Fol. 1694.
 ——— Fol. 1694. Portuguese.
 ——— 8vo. 1699.
 ——— 8vo. 1692.
 ——— 8vo. 1700.
 ——— Fol. 1703. This is the earliest edition of this reign, in which I have
 found the Form "At the Healing."
 ——— 8vo. 1708. With "The Healing."
 ——— 12mo. 1709. With "The Healing."
 ——— Fol. 1715. It is remarkable, that the Form "At the Healing" ap-

pears in this edition, though printed in the reign of George I., who certainly never claimed the supposed privilege. I have not discovered the Form in any later edition.

OCCASIONAL FORMS.

- Form, &c. Nov. 5. 4to. 1620.
- 4to. 1625. The Plague. The Prayer for the Parliament appears for the first time in this Form.
- 4to. 1626. War and Pestilence.
- 4to. 1628. War.
- 4to. 1640. The Plague.
- 4to. Oxford. 1643. The Form authorized by his Majesty at the commencement of the War, to be used on Wednesdays and Fridays. It is often alluded to by the Parliamentary writers of the period. It was, I believe, the last complete Occasional Form authorized by Charles I.: for though particular Prayers were subsequently used, yet they were merely introduced in the ordinary service.
- Private Forms for these Sad Times. 12mo. Oxford. 1645.
- Prayers, &c. 8vo. 1659.
- Form, &c. 4to. 1661. Dearth.
- 4to. 1666. The Fire of London.
- 4to. 1674. Fast.
- 4to. Dublin. 1678.
- 4to. Dublin. 1679.
- 4to. 1680. Fast.
- 4to. 1683. Thanksgiving.
- 4to. 1685. Thanksgiving.
- 4to. 1688. Thanksgiving. The Birth of the Prince.
- 4to. 1689.
- 4to. 1690.
- 4to. 1694.
- 4to. 1714.
- Forma Precum in Convocatione. 4to. 1689.

INJUNCTIONS. ARTICLES. HOMILIES. CANONS, &c.

- Injunctions and Articles of Inquiry. 4to. Grafton. 1547. The first Injunctions after the Reformation.
- Injunctions. 4to. 1559.
- Articles of Inquiry. 4to. 1559.
- Articles, &c. 4to. 1600.
- The same. 4to. 1641.
- Liber Quorundam Canonum. 4to. 1571.
- — Another Copy.
- Reformatio Legum. 4to. 1571.
- A Brief Discourse of the Troubles begone at Frankfort. 4to. 1575.
- Advertisements partly for Due Order in the Publique Administration of Common Prayer, &c. 4to. Imprinted at London by Reginalde Wolfe. This copy has numerous notes in MS. by Cole.
- Reformatio Angliæ ex Decretis Reginaldi Poli Cardinalis. Et De Concilio Liber. Romæ. M.D.LXII. Ap. Paulum Manutium Aldi. 4to.
- De Summo Pontifice Christi, &c. Autore Reg. Polo Anglo. 12mo. Lovanii. Apud Joannem Foulherum Anglum. 1569.
- Roffensis Assertionis Confutatio, &c. 4to. 1523.
- Stephani Winton. Episcopi Angli ad Martinum Bucerum Epistola. Lovanii. M.D.XLVI. 4to.
- Psalmi seu Precationes Joan. Phisceri Episcopi Roffensis. Lugduni. 1554. 24mo.
- Articles, &c. The XXXIX. 4to. London. 1590. With the disputed clause in the XXth Article. Archbishop Laud could not find it in any edition earlier than 1593. He quotes the editions of 1593, 1605, and 1612.
- Articles, &c. XXXIX. 4to. 1605.
- Another.

Articles, &c. XXXIX. 1612.

— Another.

— 1624.

— 1628. The first with the Royal Declaration.

— 4to. 1629.

— 1630.

— 1633.

— Dublin. 1628.

Articuli De Quibus convenit, &c. Londini. Apud Johannem Dayum. 4to. 1571.

— — Another.

— — 1575. In these the disputed clause is omitted.

Articuli per Archiep. et Episcopos. 4to. 1584.

Capitula sive Constitutiones, &c. 4to. 1597.

— — Another Copy.

Catechismus, &c. Nowelli. 4to. 1570.

— 1571.

Nowell's Catechism, &c. 8vo. 1578.

Catechismus, &c. Greek and Latin. 12mo. 1578.

Homilies, &c. 4to. 1547. Grafton. Wanting 3 leaves at the end.

— 4to. 1549. Grafton.

— 4to. 1563. Jugge. First Edition of the New Books.

— 4to. 1563. Jugge. A different Edition.

— 4to. 1567.

— 4to. 1584.

The Boke of Psalms, &c. 4to. London. John Day. 1566. Fine copy. This is probably the Second Edition of the whole Book of Psalms by Sternhold and Hopkins.

A Necessary Doctrine, &c. 4to. 1543. Berthelet.

— — Small 8vo. 1543. Berthelet.

A Briefe and Faithfull Declaration of the True Fayth of Christ, made by certayne men suspected of heresye in these Articles following. Anno M.D.XLVII. Per me J. B. 16mo. This very curious volume appears to have been published before the death of Henry VIII. It is a defence of certaine doctrines and a Plea for Toleration. Probably it is the first formal Plea for Toleration ever published.

Lynwoode, Constitutiones, &c. 12mo. Pynson. Circa 1500.

— — Fol. 1525. Paris. For Byrkman. London.

Bonner's Homilies, &c. 4to. 1555. Imperfect.

VISITATION ARTICLES.

Articles to be enquired of in the Visitation of the Most Reverend Father in God, Matthew, by the Sufferaunce of God, Archebysshop of Canterbury, Primate of all Englande, and Metropolitane, in the yeare of our Lorde God, M.D.LXIII. 4to. Imprinted at London by Reginalde Wolfe, M.D.LXIII. These Articles appear to have been unknown to all our Ecclesiastical authorities. Strype mentions the Visitation of this Year, but says nothing of any Articles. Nor are they in any way mentioned in Parker's Register, though the Articles of various years are given. Herbert mentions no such volume in his List of the productions of Wolfe's Press. Until this copy was discovered, no Articles of this year by Parker were known to exist, either in type or in MS. The Suffragans were inhibited by Parker from holding Visitations during his Metropolitane Visitation, which, commencing in 1560, was continued through the years 1561 and 1562. In 1563 Parker visited his own Diocese for the first time: and these are the Articles which were published on that occasion. It is, however, a most extraordinary circumstance, that the Articles should have hitherto been unknown. I discovered the present copy in a volume with several other early works.

Articles Ministered in the Visitation, &c. of John King, Archdeacon of Nottingham. 1599. 4to. Oxford. Barnes. 1599.

Articles, &c., &c. Diocese of Bristol. Oxford. Barnes. 1604. Neither of these is mentioned, in the account by Herbert of the works from Barnes's Press.

Articles, &c. London. 1615.

Articles, &c. London. 1617.

- Carlisle. 1629.
- Norwich. 1636.
- Norwich. 1637.
- Chichester. 1638.
- Lincoln. 1641.
- Winchester. 1662.
- Sarum. 1662.
- Chichester. 1662.
- London. 1662.
- Bristol. 1662.

Canons and Constitutions. 4to. 1604.

- 1612.
- 1628.
- 1633.
- 1640.
- 1640.

Injunctions, &c. 1694.

Jewell's Defence, &c. Folio. 1567. This volume, though not belonging to the class enumerated in this list, is introduced, because it was a Presentation copy from the Author with his Autograph, and as such possesses peculiar interest. After many inquiries I cannot ascertain the existence of any other presentation copy. On the corner of the Title page Jewell has written,
 "To Maistresse Little,
 Jo. Sar."

Matthæi Paris Angli Historia. Londini. 1570. Folio. This is introduced because it has the Autograph of Archbishop Parker. On the top of the first page of the History Parker has written, "Matthæus Cantuar. 1574;" and at the foot, "continet Pag. 1388."

An Admonition to the Parliament. 8vo. No date, place, or Printer. This book is inserted in the List on account of its unusual occurrence, and because it gave rise to that Controversy in which Whitgift and Cartwright were engaged, and which at length issued in the abolition of Episcopal Government, and the removal of the Book of Common Prayer.

The preceding list is given without much regard to order: but most of the volumes bear more or less on the Services, or the History of the Church of England. I could have added a large number of works on the Controversy between the Church and the Puritans during the reigns of Queen Elizabeth and James I.: but they would be more appropriate in a List by themselves.

MR. PUGIN AND "THE RAMBLER."

Some Remarks on the Articles which have appeared in the "Rambler," relative to Ecclesiastical Architecture and Decoration. By A. WELBY PUGIN. London: Charles Dolman. 8vo., pp. 25.

WE shortly noticed in our last number those startling indications of a new, and we fear a materialistic, spirit which has displayed itself in the trenchant ecclesiological dogmata propounded by a very influential section of the English Roman Catholics, and we there alluded to the ingenious but shifting and more than half repented of support to them which the "Rambler" has given. The latter periodical has since our last publication met with a doughty antagonist in one who has gained a good claim to write upon what he had so large a share in practically promoting, we mean Mr. Pugin, who has in a short pamphlet covered

his ground very well, writing as he always does with vigour and with humour, and withal refuting with great moderation the provoking and inconsistent absurdities of his adversary, which would have afforded great palliation for a far more liberal employment of those powers of sarcasm which he so eminently possesses, than he has chosen to display.

The pamphlet is not very long, and so we will not attempt to follow out its argument by an analysis. We rather extract a few detached passages which are interesting in themselves, and will give a good general idea of its spirit. First of all we find the description of that incredible model church to which we alluded in our last number. We owe our thanks to Mr. Pugin for saving us the trouble of writing a more detailed description.

"We have at length something tangible to work upon. A design for a model church has been put forth, let us proceed to consider it. At first sight, I was rather agreeably surprised; for I had pictured to myself a sort of George Robins sale-room, with a skylight at top, and pilastered and pedimented altar stuck against the end wall, duly veined to look like marble, and furnished with a full allowance of French flower pots and nick-nacks. Such is happily not the case; but we have an edifice which, as regards its arrangement, presents all those features which would be considered objectionable in a Pointed building, without any of its beauties. Of *obstructions* to the view there are abundance, for with double aisles there are double rows of pillars. The screen is wanting, it is true; but the altar is raised on a higher level, with a choir, and, what is most wonderful, a *crypt*—that most symbolical of all the ancient arrangements, and the most useless in these times. If the suggestion of the editor was carried out, the altar would be brought forward, with the choir behind; but he should remember, that in those churches where this ancient disposition is retained, the priest celebrates with his face to the people, and to them *behind the altar*, so that nothing would be visible to the congregation except an occasional glimpse of his tonsure between the candlesticks and the altar cross, which I can hardly conceive to be an improvement on the eastern position of altars in the Pointed churches.

"So far, this design presents no advantage whatever in regard to modern ideas of convenience; we will now consider it under the aspect of effect; and in the first place, there are great practical objections to the plan of building a town church with two or three sides blocked up by adjacent erections; no man in his senses would think of such an arrangement; not only would the church be gloomy and damp, but it would be exposed to all the casualties of fire from the adjacent dwellings, and if at all superior to them in height, the surrounding chimneys must be carried up above the level at the expense of the church builders. The occupier of that neat little residence, so prettily represented along side of the tower, in the view of the imaginary square, would require his stack to be carried up by pipes or flues to the summit of one of the spire gables, and could compel the same by law. Whatever may be the dimensions of the ground, a church, on every principle of safety, economy, propriety, and convenience should have a clear space of at least five feet between it and the surrounding buildings, so that ready access can be obtained to any part, and good drains laid down all round the building to receive and carry off the water. If the site be small, the church must be rather smaller. Land is exceedingly valuable in the city, but even *there people cannot build all over it*: they must leave streets, and courts, and alleys, and spaces for light and ventilation; and in church architecture, although the most should certainly be made of the land, yet to leave no space for the essential requirements of the fabric is like going for too much and losing all.

"As regards the external appearance of the building, it is even below the ordinary run of nondescript churches that were erected a few years ago for the use of the Anglican communion in the suburbs of the Metropolis, especially in the vicinity of Bethnal-green: I say a *few years ago*, as they have been rapidly succeeded by a far better class of churches, built more after the old models, and I do not believe that such a design as that in the 'Rambler,' would pass muster even on a Government church committee.

"The exterior aisle presents a succession of bull's eyes, which forcibly recall the cosmoramic walk in a popular tea-garden; they only require to be surmounted by the names of a few well known places to make the illusion complete.

"The spire is of the ugliest possible form, owing to its being practically bad in construction. In the true spire, the octagonal form dies on the square, thus leaving the angles of the tower for real and apparent buttresses, while the gablets die back on the slope of the spire; here, on the contrary, four of the outer lines are brought to the extreme points of the tower, and the other four rest on the apex of the four gables, the *weakest points of the construction*, bad in principle and bad in effect. These kind of spires are peculiar to Germany; and although, when seen among the rocky summits, ruined turrets, and the romantic scenery of the Rhine, they pass muster with the bulbous steeples as picturesque objects, yet when transplanted among the regular buildings of an English city they become detestable.

"I perceive a young tower or turret at the opposite end of the building, which, notwithstanding the cross at its summit, I conceive to be nothing more or less than a chimney in disguise; which will fully develop itself, when brought into operation, by blackening its apertures, and returning a considerable portion of its smoke into the vestry.

"The clerestory, if it is worthy of the name, consists of a succession of loop holes, small even for the light climate of Italy, but in the atmosphere of London calculated to render darkness visible. But let us now enter, very like the Hungerford Market, only not quite so handsome—a hideous roof,—more bull's eyes, and some dark low alleys for aisles: plenty of room for pictorial decorations, but they are only in intention, and if they existed would only be visible at noon, and that on a bright day, so much for Anglo-Byzantine; such a design put forth in opposition to a fine old Pointed church, with its light lofty arches, ample tracery windows, and brilliant clerestory, is an insult to common sense. Had the advocates of the modern principles set out a skylight room, it would have been consistent; but to offer us, in exchange for one of the fine 14th century churches, an ugly building, with low, dark, double aisles, loop holes for windows, and a roof hardly fit for a hay loft, *c'est trop fort*.

"However, it shows the advantage of giving rope enough: had these men been brought up with a short turn, they never would have committed themselves to such a mass of inconsistent deformity as the *model church*. This production would afford unmingled merriment to all true ecclesiologists, were it not for the regret we must feel at seeing a respectable name attached to it; and it only shows into what depths of error even good men fall when they abandon the true thing and go whoring after strange styles, or pander to the whims and eccentricities of individuals."

We must demur to one thing in the above extract, the dictum namely that a church ought never in a town to be built over the whole area so as to render the aisle windows impossible—space is surely too valuable to render this often desirable; and the skill of the real architect is shown in grappling successfully with his difficulty. S. Andrew's, Wells Street, shows this necessity skilfully overcome. No one can say that the east and west windows and the clerestory do not afford that church ample light.

The "Rambler," for February shows a still greater proficiency in the art of turning one's back upon oneself, for "model church number two" appears in the shape of a Flowing Middle-Pointed structure by Mr. Wardell, with chancel, sedilia, &c., and only wanting a screen and stalls to render it all but completely one of the revival, and to add to the singularity of the phenomenon, the architect has been allowed to write the letter press in which he pleads for the necessity of a screen, in order to make it perfect. Singularly enough a species of screen, and stalls, the things in which this design fails, are to be found in Mr. Hadfield's church; combine the two, which is most legitimate, and the "Rambler's" practice becomes a strange comment on its teaching. We totally disagree with Mr. Wardell in his advice to place organ and choir at the west end.

Mr. Pugin finds space for some very interesting confessions about his own artistic and architectural position, which, we are glad to be able to make the avowal, have afforded us considerable pleasure, explaining as they do various points which had in no little degree puzzled us.

"I am glad to have an opportunity afforded me of explaining my real views on the matter of church painting, for I have been long compelled to bear in silence an enormous amount of unmerited blame in this respect, and have witnessed with extreme disgust a great number of most vulgar perpetrations of colour, which have been even introduced in buildings designed by myself, and without the least regard to style or propriety. As for stencilled walls, I dislike them exceedingly, for with *our associations* they will always have more or less the effect of paper hangings. No one will find a foot of stencilling on the walls of my own church where I have worked unfettered; there is nothing but solid stone walls and moulded work. In most cases churches are commenced on a cheap principle, and when carried up and too late, some persons are anxious to improve the effect, and then gold leaf and colour are introduced to supply that richness which would have been far better produced in carved stone, and if originally designed, at much the same cost. This was the case in the side chapels of S. George's. Had the pious benefactors who paid for the coloured decorations contributed the same sum to have improved the fabric, when first designed, they could have been groined with stone, and lined with imperishable ornament. This was also the same case at Cheadle, which was originally designed for a plain parochial country church, and it was quite an afterthought of its noble founder to cover it with coloured enrichment; hence there is a great anomaly between the simplicity of its walls and mouldings and the intricacy of its detail, but all this is the result of a chain of circumstances over which I had no control, yet I have no doubt that many people imagine it is the ne plus ultra of my ideas on church decoration, and that I designed it on a *carte blanche*, when in truth it was originally planned to meet a very limited outlay. Had we commenced on the same scale as we ended, a truly fine building might have been produced.

"It is a great mistake to expend large sums of money on painting, gilding, and decorating buildings, which are *essentially poor* in character and construction. The ecclesiastical buildings, so richly decorated during the middle ages, were most elaborate and splendid structures, not plain plaister walls, but moulded and sculptured from groin to pavement."

"Do not let any one imagine that I am deprecating the legitimate use of colour in church decoration, but it should be confined within proper limits, and applied with the greatest judgment and discrimination. Roofs are always susceptible of coloured enrichments,—altars, panels, triptychs, roods, &c., but colour will not remedy an original deficiency in the design of a building, and

its cost is far better expended in the improvement of the fabric in the first instance.

"I believe, as regards architecture, few men have been so unfortunate as myself. I have passed my life in thinking of fine things, studying fine things, designing fine things, and realizing very poor ones. I have never had the chance of producing a single fine ecclesiastical building, except my own church, where I am both paymaster and architect, but everything else, either for want of adequate funds or injudicious interference and control, or some other contingency, is more or less a failure.

"In the process of canonization there is always a devil's advocate, and I am satisfied that there is the same personage in the erection of every church, who contrives to mar the result. Sometimes he appears in the character of a furious committee-man, sometimes as a prejudiced ecclesiastic, sometimes in the form of a liberal benefactor, sometimes as a screw, but there he is in some character or other, thrusting in his claw and spoiling the job. S. George's was spoilt by the very instructions laid down by the committee that it was to hold 3000 people on the floor at a limited price; in consequence, height, proportion, everything, was sacrificed to meet these conditions. Nottingham was spoilt by the style being restricted to lancet—a period well suited to a Cistercian abbey in a secluded vale, but very unsuitable for the centre of a crowded town. If fine tracery windows admitting a due proportion of light had been introduced it would have been a grand and satisfactory building; but this, it was impossible to obtain, and even the width of the lights was regulated, so there was nothing left but to make the best of it under the circumstances, and the result has been what might be expected, the church is too dark and *I am blamed for it.*"

We are very much afraid that those incongruities which, (after Mr. Pugin's explanation) we have no delicacy in stating do exist in S. Giles', Cheadle, have very much tended to give the public, who cannot of course as a body, be in possession of the private history of every church they see, a less exalted idea of the architect than he deserved. We trust now, that all who visit it will remember, that they are not contemplating a building in which the architect was permitted to spend the large sums entrusted to him in the manner which he thought most desirable. Unaware as we were of this fact when we visited it, we were somewhat embarrassed at various features of the building. We saw a moderately sized church with a tower and pinnacled spire worthy of a very huge one, and a majestic beauty of outline which at once charmed us, and which, situated as the town is in a rich valley with an amphitheatre of bold and wooded hills, is more than usually effective.

Internally, we found a nave of five bays without clerestory, with a short chancel beyond, a small chapel of the Blessed Sacrament to the south of it, and a sacristy to the north. The pillars were simply octagonal with moulded capitals, but over all, pillar and wall, a sea of glowing diaper was spread. We asked ourselves, Why all this paint? why not higher art and costlier materials? Mr. Pugin has answered the question most satisfactorily. He is not responsible for it. The font in the most western bay on the south side is surrounded by parclose of wood and metal combined. The roodscreen and loft are very rich but necessarily lose much of their effect from the extreme shortness of the chancel, which is destitute of stalls, and indeed nothing more than a sanctuary. We can readily conceive the pain which the thoroughly

modern Doom by Rippenhauser must cause Mr. Pugin. The metal parclose in the Blessed Sacrament chapel is very rich. There seemed to us to be a defect of coloration in the north aisle. The church all round is panelled up to the window cills with blue tiles. The upper part in the south aisle is a diaper on a red ground, which is effective. On the north however a blue ground of a different shade from that of the dado has been chosen, and has not an harmonious effect. We could conceive that the painted glass of this church, especially that of the aisle windows (of two lights), may have not a little induced Mr. Pugin to adopt the courageous and successful determination of not entrusting his cartoons to any manufactory of which he had not himself the control. The open seats, made of elm and moveable, pleased us very much. We must make one more criticism on a point of detail. In the Lady Chapel, (the most easterly bay of the north aisle) is a rich Flemish retable of the triptych form—coloured, it would have been very beautiful, but it has been covered over with a uniform sheet of gold, which is overpowering. We were much struck externally with the warm colours of the red sand stone of which the church is built and which harmonises very well with some buildings in a warm brick which have been added to the group to serve as a school and for a sisterhood.

We very much wish that our enthusiastic writer had in the portion of his pamphlet which we have quoted entered into the question, which has not yet received the consideration which it deserves,—of *constructional polychrome*. We are every day more and more convinced that this is one of the problems, which the revived Pointed architecture of the nineteenth century, enterprising and scientific as it is, will have chiefly to work out, if it means to vindicate its position of being a living and growing style, and not as the "Rambler" in the year 1849, used to treat it as a mere pedantic revivalism. While upon this head we must record our protest against the inference contained in the following passage.

"But, besides these considerations, our northern churches are not well calculated for wall painting. The southern churches require only small apertures for light, and leave, consequently, large masses of wall; but with us the case is reversed—large windows and small piers. Glass is our field for pictorial display and edifying representations, and, from practical observation, I am prepared to state that its effect is very far superior to mural decorations; being placed against the light itself, it is always perfectly seen, and of the great beauty which it imparts to the general effect of the interior of the sacred edifice, there can be only one opinion among those who are at all qualified to speak on the subject."

We do not wish to say a word against the revival of painted glass of the highest artistic merit, for which we are as anxious as Mr. Pugin himself can be, though unlike him we cannot combine successful and ever improving practice with our theory. But we contend that this revival is in no way inconsistent with that devotion of pictorial talent to the service of God in the way of frescoes which the artistic development of the present day requires. It might be impossible to produce a satisfactory effect of frescoes in churches like Westminster Abbey or Beauvais Cathedral. But in those moderate-sized parish churches

which are alike demanded in these times by the wants of Anglican, and of Roman, Catholics we cannot see the difficulty. There is a very strong practical argument in favour of this which Mr. Pugin seems to have overlooked. It is not perpetual daylight; and afternoon and evening services, both with his communion and with ours, are usually crowded, especially perhaps in the winter time. Beautiful as a painted window is in the day time, especially beautiful as Pointed churches are just at nightfall, when they combine for a few minutes the light of day falling mellowed through the coloured glass, and the artificial splendour of the candles, yet, when once day has quite disappeared, the painted window becomes almost a deformity—a blank yawning chasm seamed with cold lead lines fantastically running over the surface. At that hour how refreshing both devotionally and artistically is the presence of a religious fresco in the church!

An address from Dr. Russell to the Irish Ecclesiological Society has been kindly sent to us by the Secretary, Mr. M'Carthy, with a very obliging letter, since our last publication. We congratulate Mr. Pugin on the spread of true principles of Ecclesiology in Ireland.

SPICILEGIUM SOLESMENSE.

FOR thirteen hundred years the illustrious order of S. Benedict has been conspicuous for its contributions to literature, both sacred and profane. To the Scriptoria of their abbeys we owe most of the remains of the old lore of Western Europe, which have come down to instruct these days. The invention of printing, whilst it changed in many respects the nature of Benedictine studies, in no ways diminished the zeal of the order. Editing of course took the place of transcribing, and to the perseverance of these quiet men we owe the six collections of inedited ecclesiastical anecdotes, published by Achery, Mabillon, Montfaucon, Martene, Durand, and Peze; to which not only sacred literature, in its whole extent, was so indebted but, not in the least degree, ritualism.

We are truly rejoiced to see that the noble succession is not extinct. Our readers are probably aware that the eminent Liturgist, Dom Gueranger, has re-established the Benedictine order in France, at Solesme, one of the numerous abbeys which it held in the days of its great prosperity. A very learned brother of this house, Dom Pitra, is on the point of publishing a seventh collection of inedited ecclesiastical documents, ranging from the second to the twelfth century, under the appropriate title of *Spicilegium Solesmense*, the value of which will be best appreciated from the following communication, which the editor was so obliging as to make to us during his recent literary tour in England.

“This new collection of inedited pieces is above all of a theological, and of an historical, interest; and under this double aspect, it is sufficient to recount among the authors comprised in the publication, the names of S. Irenæus, S. Dionysius of Alexandria, S. Augustine, Gennadius of Marseilles, S. Hilary, S.

Sylvester, the Annals of S. Vedast, the Chronicle of S. Florentius of Saumur, &c.

"And yet this is not the only interest of the *Spicilegium Solesmense*: Archaeology also will profit by it. It is well known that one of the fundamental questions of Christian art is that of symbolism. To master and somewhat develop this difficult and delicate study, it is necessary to go back to the ancient myths, disengage from the chaos of paganism the primitive traditions, and mount up to the types of the Old Testament, and as far back as the Patriarchal sources. The question of numbers meets one every where on this adventurous route. Towards its elucidation the *Spicilegium* furnishes us with guides hitherto unknown. Abbo of Fleury, Odo of Morimond, and some ancient computists will contribute important information on the symbolism of numbers. New commentaries on almost all the parts of the Holy Bible throw greater daylight on that most profound connection of type and antitype in the Old and New Testaments. Only to cite one of the lesser pieces, the *Aurora* of Peter of Riga, so long despised in the libraries of Russia, furnishes an almost continual gloss on all the actions and the personages of the two Laws. Moreover the purest and richest source of symbolism is the Liturgy, so that it is another good fortune to hope to be able to publish numerous liturgical fragments of different epochs, and amongst them the *Mitrale* of Sicard of Cremona, and of the Pontifical of Egbert, enriched with those of S. Dunstan, and of S. Thomas of Canterbury.

"To give with some certainty an explanation of a symbol, it is necessary to establish a double demonstration; to prove in the first place, that the said explanation was a popular one in the era when the artist lived; for this it is requisite to study under different shapes a great number of contemporaneous monuments, books, paintings, glass paintings, and sculptures. Then to ascertain whether this explanation may not be an error of the epoch, or a momentary caprice, it is necessary to look still further back, and look for the origin or beginning of the symbol; it is a chain of testimony to be established with all the resources of criticism, and the investigations of erudition. This is the laborious task which MM. Cahier and Martin have so courageously fulfilled in their fine work on the painted glass of Bourges. But might there not be a less arduous way, a more practicable one? Might one not, like the artists of the middle ages, arrive at the object by a more simple, popular means, but still as sure? For this object a manual of symbolism ought to be discovered which should be of incontestable authority, and of venerable popularity. In a word, were there not in the middle ages, formularies ready drawn up, glossaries transmitted from hand to hand, and from century to century? The editor of the *Spicilegium* announces us a work of this kind of the most ancient date, and of most respectable authority. What he publishes under the title of *The Key of Melito*, is in fact a Glossary of Symbolism founded entirely on the Scriptures, and on the testimony of the Old and New Testaments, systematised as early as the second century by S. Melito, disciple of S. Polycarp, and almost contemporary with the last of the Evangelists, mentioned by Eusebius and S. Jerome, translated into Latin before the Vulgate, abridged by S. Eucherius, by S. Isidore, by Venerable Bede, by Rabanus Maurus, amplified, and put into a more popular form in the following centuries, by a series of analogous formularies, which will be equally published as comments on the *Key of Melito*. This chain of testimony of symbolism concludes with Alan of Lille, (Alanus de Insulis) Garnier de Langres, the Cardinal Peter, Nicolas de Gorham, Adam de S. Victor, to the extreme limits of the twelve first Christian ages, which the *Spicilegium* has imposed upon itself. The editor had first thought of making this curious work of S. Melito's the centre of a special publication as a *summa* of symbolism: the difficulty of supporting, in the present time, the weight of such a publication, obliges him to confine it in more narrow compass; it will thus only be a volume of the *Spicilegium Solesmense*.

"I have spoken of S. Ireneus, and of Gennadius, though they will not be mentioned in the printed prospectus, because I had in view works recently found at Cambridge, and at the British Museum, thanks to Mr. Cureton.

"So also a discovery which will be of particular interest to our national literature, that of a commentary of Scotus Erigena upon Marcianus Capella, will give to light a popular treatise in which that celebrated philosopher *apropos* of that work of Marcianus, so extensively read in the middle ages, on the Nuptials of Philologia gives rein to all his ingenious science, and offers fresh researches upon the ethnogonic notions, and the most ancient astro-nomic myths of the pagan schools."

In looking over the contents, we likewise perceive a Gallican Lec-tionary, and rules for the Canonical hours, of the sixth century, and me-trical and liturgical essays of S. Gregory the Great. Even the library of Trinity College, Cambridge, subject to the crucible of Dom Pitra's searching investigation, showed that all its treasures had not yet been exhausted, for it has contributed a poem by the famous Christian poet Juvenecus. S. John's College, Cambridge, furnishes a Comment on the Apocalypse, by Gennadius of Marseilles. Oxford has been also a rich contributor, and among the additions which it has furnished, we heard there is an unpublished Epistle of S. Dionysius of Alexandria, com-municated by the venerable President of Magdalen College.

In conclusion, we must quote from the prospectus the plan of the publication, and the conditions of the subscription.

"The *Spicilegium Solesmense* will be divided into two series, which will ap-pear simultaneously, if the reception of the work on the part of subscribers is sufficiently favourable. The authors will succeed each other almost chrono-logically. A first series of five vols. will contain, for the most part, writers from the second to the tenth century exclusively. The second series also of five vols. will terminate with the writers of the twelfth century inclusively. Each author will be accompanied with an historical and critical notice, proving the authority, the source, and the value of the unedited works; the text, collated with the best MSS. and enriched with all the variations of importance, will be accompanied by such notes only as are absolutely indispensable. The general observations will form prolegomena to each volume, and a small num-ber of more important questions will be discussed at length in separate disser-tations. The whole publication will be in Latin, with the original Greek of the Greek authors in parallel columns.

"Subscriptions will only be received for the complete series of five vols. The price of each volume, large quarto, of upwards of six hundred pages, will be 10s. for the first five hundred subscribers, and 15s. for the rest; and one volume cannot be sold separately under £1. Reductions will be made to those who take a considerable portion of the work, such as the authors of the first six centuries. The publishers undertake to use the type best suited for pub-lications of this kind. The rarest and most ancient manuscripts will be re-produced by fac-similes; plates, wherever the text renders them necessary, will be carefully engraved. The *Spicilegium Solesmense*, both in its general design, and in all its details, will, it is hoped, be worthy of the importance of the subject, and the favourable reception of the subscribers."

ON EXTRAMURAL INTERMENT.

Report of the General Scheme for Extramural Sepulture. Presented to both Houses by command of Her Majesty. Pp. 172.

To this Report we alluded in our last number as forthcoming; and it has, on the whole, fully justified the favourable anticipations with which we regarded it. There are some few opinions and expressions with which we are compelled to disagree:—but the scheme, taken altogether, is one which is really comprehensive, and strikes at the root of the wicked systems under which as yet we suffer.

We propose to go through it; dwelling on the various subjects of which it treats, in the order in which they appear in the Report.

The Commissioners were; Lord Carlisle, Lord Ashley, Mr. Chadwick, and Dr. Southwood Smith. Mr. J. Griffith, the planner of Kensal-Green, and Mr. Cresy, appear to have been the architects, and Mr. Marshall of S. Bride's, the Theologian, of the Commission, while the provincial and foreign reports were mainly entrusted to Dr. Sutherland and Dr. Milroy. We feel bound to express our regret that one or more Bishops were not included in the Commission. In our age, when Prelates are compelled to sit on Railway Committees, Privilege Committees, and to interfere in all sorts of secular business, surely in a matter so absolutely connected with the Church, they have a right to pronounce an authoritative opinion.

"There appear to be two points of view," says the Report, "in which the practice of Intramural Interment requires to be considered. 1. Its effect on the public health. 2. On the decency and solemnity of burial."

For the sanatory abominations we must refer to the Report itself, and dwell almost exclusively on the more immediately Ecclesiastical branch of the subject.

Tavistock burial ground, Drury Lane, was closed "fourteen years ago, in consequence of its overcrowded and very offensive state; but it was again opened two or three years afterwards. . . . Already in the present year 127 bodies have been added to this overcharged mass of corruption. . . . The ground, according to the statement of the sexton, often feels quite greasy to the fingers." In S. Giles's cemetery, Old S. Pancras road, "a pit, or what is called a *double grave*, is always dug, and is left open, boards only being laid above the mouth, until it is filled up with the due number of coffins. . . . A grave of this sort will hold, if it be 14 feet deep, about eighteen adult coffins, and of course many more of children. The next grave is opened close along side of the one just filled up, and no space of earth left between: consequently the pile of coffins in the latter is very generally exposed in the act of working the new grave. This is what is technically called *working the ground very close*." In Christ Church, Broadway, Westminster, the curate "has seen as many as eight coffins exposed in one grave: and when I mentioned to him that a person had informed

me that he had, on one occasion, witnessed no fewer than sixteen coffins so exposed, *viz.* four on each side, and four at each end of the grave, Mr. James assured me that he could quite believe the statement." We had occasion, a year or two ago, to make some remarks on the enormity of "taking in" churchyards, to form a new road or a new street. In this of Christ Church, we have a shocking example. "A very considerable portion of its area, nearly one quarter, I believe, has been given up for the purpose of being taken into the new line of street now forming in Westminster." In S. Clement Danes burial ground, Portugal Street, "on the 28th of August, where a very deep grave had been dug, . . the remains of at least *ten* different skeletons were thrown up." The burial grounds of S. Bartholomew the Great are indeed truly horrible. We will imitate the good sense and manliness of the Commissioners, in not asterisking or suppressing any of the shocking abominations described.

"1. The west or front ground is the chief one. It is considerably larger than the other three, although it does not contain above 500 square yards of superficial area. It is enclosed on two sides by the rears of the houses in Cloth-fair. Some of these houses have the privilege of having a door leading directly into the graveyard; but it is not very obvious for what purpose this privilege was granted, except that the residents might be able to use it as a substitute for a back yard, where they might deposit any spare lumber. I was informed that a small sum has been paid for the benefit of this privilege. Another person stated to me that some of the owners of the houses had been permitted for a 'consideration' to encroach upon the burial-ground. In one corner there were standing some old dilapidated furniture, an empty tar-barrel, and a quantity of rusty iron utensils. The surface of the ground I found to be strewn with fragments of human bones, intermingled with fish and fowl bones that had been thrown out of the windows, dead rats, and other refuse. The inhabitants in the overlooking houses are apt, the sexton said, to empty their basins out upon the ground, when there is no one there to prevent them.

"Graves are occasionally dug close up to the very walls and windows of the houses; and the effluvia from the ground when opened are declared to be often most offensive. The graves have sometimes been so shallow, that not above 18 inches, or a couple of feet at most, have been left between the top of the coffin and the ordinary surface of the ground.

"2. The second, or green ground, is situated on the south side of the church. It is not above a third of the size of the former one, and is altogether in a still worse and more discreditable condition. It looks indeed much more like a dust and rubbish yard, than a place for the interment of human beings. In one corner stood a large heap of ashes at the side of a privy; in another there was a quantity of old bricks and mortar; in a third there was an unclosed grave, which, although it had already received five or six coffins, was only covered over with a few boards, and some handfuls of earth strewn upon them, and was therefore ready to receive more coffins before being entirely shut;

while in the remaining corner, over a comparatively recent grave, was to be seen a neatly-kept little mound, carefully hooped over to keep the earth together, and presenting a sad and painful spectacle, by the very contrast of its decency to the grossly neglected state of the rest of this ground.

"3. But of all the graveyards, the north one is immeasurably the worst in every respect. A person could scarcely believe that it could ever have been used as a place of sepulture. It forms a long narrow strip, not above 10 or 12 feet in width, between the walls of the church on one side, and the rears of some old dirty houses in Cloth-fair, which in some parts overhang the ground, on the other. To a stranger it has all the appearance of a filthy back-yard common to several low and filthy houses. The surface is strewn with cabbage-leaves, parings of turnips, fish-bones, and other sorts of rubbish, with large splashes of filthy water that had been recently emptied from some adjacent window. There is a large pile of hen-coops at one end, and a couple of dog-kennels at another part. Upon inquiring to whom they belonged, the schoolmaster of the parochial schools informed me that they were his property, adding, that the management of the ground had been left by the churchwardens in his hands for the last three or four years, and that he made use of it as a convenient place to keep his fowls in. At the present season of the year, he said, it did not look nice, but in summer the grass grew quite beautifully! Before his time, the graveyard, he told me, was in a horrible state, and not fit to be entered by any one, being ankle-deep in many places with excrement, which had been thrown out from the houses in Cloth-fair, and no better than a common dungyard. Yet then, or at least not very long before, it was the pauper burial-ground for the parish; and that multitudes of human corpses have been thrust into it, is sufficiently evident from the great rising of the ground by many feet above the level of the adjacent court. It must, indeed, have been a shocking spectacle to have witnessed the mockery of a Christian funeral here. No one would bury a favourite dog in such a spot. Taken altogether, I have not seen anything called a graveyard so thoroughly disgusting, and so revolting to every sentiment of common decency, not to mention religion, as this ground; nor did I ever leave a place, where I knew that my fellow-creatures had been laid, with feelings of such indignant regret."

We add the following description from Dr. Milroy, in order to direct attention to the inconceivable abomination stated in the sentences in italics.

BURIAL-GROUND, WADE-STREET, ALL SAINTS, POPLAR.—"Full of human remains. Many of the residents in Wade-street, which forms the western boundary of the graveyard, complain of offensive effluvia from the ground, especially when the graves are dug close to the wall: that is, nearest to their dwellings. The officiating clergyman, the Rev. James Hearsnep, admitted that these foul smells were often perceptible from the open graves in this situation; but stated that, in his opinion, the smells were attributable not so much to the decomposition of the bodies that were therein deposited, *as to the escape underneath the intervening wall of the contents of the privies of those houses into the graves.*

He himself had good reason to suspect that this had been the case on more than one occasion."

It will be understood that in all these cases no burial can take place without the previous employment of the borer:—and when this accursed instrument goes down without encountering any *particular* obstacle, the grave is dug: and if the end of a coffin, or the leg, or arms, or head of a corpse has to be chopped off, it cannot be helped. But all this does not make room. In New Bunhill-fields cemetery, Islington, "one witness states that such has been the nearness to the surface at which bodies are laid, that he has kicked against coffins while walking. And during the dark nights, between the hours of 12 and 3 A.M., he is in the habit of hearing the sound of work in various parts of the ground, and [seeing] a light moving about: but during moonlight nights nothing of the kind was heard." In the burial-ground, Butler's Place, Horsley Down,—by which the South-Eastern Railway passes, "a schoolmaster, residing in the neighbourhood, takes upon himself the duty of reading the burial service." Surely this assumption by a layman of the sacerdotal character, for the purpose of getting fees, amounts to obtaining money under false pretences:—or, if it cannot be brought under this head, it should surely be made a misdemeanor, punishable at common law. Only a few days ago a friend of ours, happening to be in one of the city churches, overheard a conversation between the clerk, who is an undertaker, and a gentleman who was arranging a funeral. It was to be in Bunhill-fields. "But," said the gentleman, "some of the friends belong to the Church of England, and I am afraid, will not like the service unless it be read by a clergyman."—"Nothing easier, Sir," said the clerk: "I will borrow a surplice, and one of my men shall wear it."

From cemeteries, we proceed to vaults.—"That of S. Mary-at-Hill is in a condition that is a disgrace to any civilized nation. There are placed some hundred and fifty coffins, in all possible positions, piled one above another, the lower crushed by the weight of those above. The great majority are broken and decayed; the remnants of mortality falling out between the rows of coffins. In the two further corners, large collections of bones are piled together without order or decency,—a most revolting sight." At S. Peter's, Cornhill, and S. Mildred in the Poultry, no one dares to enter the vaults till the large trap doors have been opened for many hours.—Again; it appears that, in many vaults, a periodical clearing out takes place.—In S. Paul's, Covent Garden, the old leaden coffins used to be removed during the night, and the lead sold.—At S. Andrew Undershaft, the last clearing was made about twenty years ago. "Everything above a hundred years old was then turned out. Many of the coffins were crushed quite flat. I do not know how many coffins were thus removed, but there must have been a great many, as it took a week to do. The contents of the coffins were buried in the churchyard.—I do not know what was done with the lead." Well may the Commissioners say, "There has evidently been much reprehensible laxity in the guardianship of these places generally throughout the metropolis. Even at the present day, in many instances, the keys are kept by the sexton or sextoness, and

the churchwarden knows little or nothing of the condition or contents of the vaults.

"From this state of things, and the notion that obtains among many persons, that the remains once deposited in these receptacles are not always sacred, but are removed at intervals, to make room for fresh deposits, has arisen the custom of purchasing private vaults. These consist sometimes of small portions of the public vault, partitioned off from the rest by brick walls, with an iron or wooden gate, the key of which is kept by the owners of the vault. At other times, strong iron chains are suspended from the roof, and pass completely round the pile of coffins, which are thus separated from the rest. Large sums are paid for this seclusion, varying from £50 to £200, in addition to the usual fees charged for vault funerals."

We said, in our last number, how little we could sympathise with a leaden coffin. Here we find that "in wooden coffins decomposition goes on much more rapidly, three or four years generally sufficing to reduce the contents to a dry powdery bony skeleton." Whereas, "in one instance a coffin that had been sixty-seven years in the vaults, contained nearly two gallons of a coffee-coloured ammoniacal fluid." The stone coffins of our ancestors are not cases in point, because they always, we believe, had a hole in the lower part, by which moisture might drain away.

Now, lest our country readers should think that London alone is to blame in this matter, we will take a few examples from other places.—Taunton S. Mary Magdalen :—

"The quantity of human remains removed from the churchyard of S. Mary Magdalen and converted into manure is estimated much higher than 500 cart loads, by well-informed parties resident in the town; and it was stated to me on good authority, that such was the spectacle presented by the bones scattered over the fields, that in one instance they had to be gathered together and put into a hole."

Again :

"The law requires that graves shall have 2½ feet of earth over all; and an attempt has been made in Liverpool to limit the practice of burying in common graves and pits by compelling the covering of coffins with this depth of soil. The law is evaded in two instances in an ingenious manner.

"At S. Anthony's Chapel, Liverpool, a large box, capable of containing the requisite depth of earth is suspended from a windlass over the mouth of the pit, and this box is lowered till the surface of the earth which it contains is on a level with the soil in the churchyard. In another instance, a scaffolding is placed in the grave at the depth of 2½ feet from the surface, and the space is filled in with earth, which, however, is removed for the next interments, and thrown on the surface. The scaffolding is then lifted out, and the bodies lowered, after which it is replaced and the earth filled in. In some instances it is customary to allow the grave to remain open till the whole day's burials have taken place, and then a layer of earth is strewn over the coffins."

It appears that the Roman Catholics are as guilty as ourselves.

"At S. Austin's Catholic chapel, Manchester, they bury four bodies in the same grave. In the burial-ground behind Livesay-street Catholic chapel,

deep pits are dug in which the coffins are deposited in tiers with a little earth between them. At S. Luke's Catholic chapel the pits are twenty feet deep, and the burials take place in the same manner. There was one pit open in the grave yard of S. John's Catholic chapel, Salford, originally intended to receive 200 bodies."

We think, by the way, that the English Church has a right to demand that in a government report, Roman Catholic chapels should not have their *prænomens* omitted.

"Churchyard of Neath, Glamorganshire.—Crowded to excess; the earth of a black colour, greasy to the touch, suggesting the idea of rottenness, and smelling shockingly. The Welsh have a passion for re-inspecting the bodies of their deceased relations in the various stages of their decomposition. To such an excess do they indulge this passion that they will sometimes dig up bodies that have been recently buried, and lay the coffins at the side of the grave until they can deposit beneath them the coffins of those who have still more recently died. The smell on these occasions is dreadful, as I have myself often experienced; but those around me did not appear to be sensible of it: indeed few of the natives of the Principality that I met with gave any evidence that they possessed the sense of smell. As a general rule, even educated persons are in a state of total ignorance as to the injurious influence of the emanations from burial grounds. In the present instance I found the rector a zealous sanatory reformer; but I could not persuade him that there was any danger to be apprehended from the crowded state of his churchyard. He seemed to have no belief in the fact that pernicious gases might penetrate through the earth that covers the corpse, and escape at the surface. The moment I endeavoured to enlist him in the cause of preventing any further over crowding in the churchyard, his sanatory ardour abated. The very idea that a body, after having been buried, could injure the living, seemed never to have entered his mind."

We conclude this part of our notice with the following consummation of horrors at Greenock.

A witness "has often seen boys fencing with long human bones. The wood of coffins is often burned in the churchyard. Great quantities of bones are often lying about. Has seen coffins not above three inches below the surface, and others level with it, covered only with the mound of earth heaped upon them. Recently a wall was taken down and rebuilt, when the most revolting scenes were witnessed, and the smell in the neighbouring houses was so bad that it could scarcely be endured. Has seen the flesh on the bones and the hair on the head of human remains exposed to view. Has heard from his father that he had seen a child dragging a skull after him through the streets by a string through the nostrils, which skull his father caused to be re-buried.

"Another witness states that he 'saw a boy dragging a skull after him in the streets about six months ago;' and Mr. M'Kenzie, editor of the *General Advertiser*, was informed by a gentleman that he 'saw in the street a dog carrying a human skull.'"

The commissioners then proceed to make some very useful remarks, (pp. 51, seq.) on the utter destruction of all reverence occasioned by the present intramural system in London. Our readers will remember how often and how strongly we have urged the re-introduction of religious guilds. The following observations point the same way.

In London: "Here the social tie is not in neighbourhood, but in associations or communities composed of individuals of the same occupations, profes-

sions, and ranks, who live at great distances from each other, and who, knowing nothing of their next-door neighbours, have no sympathy with them. On the occurrence of the funeral of an artizan, for example, it is not the residents in the parish that attend his funeral, but his fellow-workmen collected from various parts of the town. It is the same with professional persons of the middle classes; the mourners in this case also are rarely neighbours, but persons professionally and socially connected with the deceased, who often have to come to the parish from distances as great as to an extramural cemetery."

How very wise, in merely human things, has the Church always been!—and how long it has taken the men of this world to find out for themselves what she has constantly taught!

To proceed to the funeral office.—A Mr. Wild, an undertaker, very largely employed by the poor, and judging by his evidence, a sensible and kind-hearted man, gives some curious particulars of his experience.

"The streets are very much crowded; the crowds show not the slightest reverence for the dead, quite the contrary, and it is part of the annoyance of interment in town to have to encounter them. I have met with several instances of persons stopping in the streets of London and taking off their hats. On looking at them I had reason to believe they were foreigners. Carriages, common coaches, carts, and waggons do not stop on the approach of a funeral. I have seen gentlemen pull their check-strings and tap at their windows and stop the coachman, but if the carriages were empty there was no stoppage. None of the common conveyances ever stop. I have several times run the risk of being knocked down by them. I have known cabmen and omnibus-men drive through the procession of a walking funeral and separate the mourners from the corpse. These characters display complete indifference to such scenes."

"Boys," says Mr. Wild, "crowd round the gates, and shout as ill-educated boys usually do; sometimes there are mobs; I have known the service interrupted more than once during the ceremony; sometimes the adults of the mob will make rude remarks. I have heard them call out to the clergyman, 'Read out, old fellow;' sometimes I have known them make rude remarks in the hearing of the mourners—on the clergyman frequently; but this has been on the week-days, when, of course, the numbers attending are very great."

A parish priest says—

"I hardly ever witness in any of these crowds any indication of a religious sentiment. On the burial of any notorious character,—of a suicide, of a man who has perished by manslaughter, of a woman who has died in childbirth, or even of a child who has been killed by being run over in the street,—this vulgar excitement rises to an insufferable height. If, in such a case, the corpse is brought into my church, this sacred and beautiful structure is desecrated and disfigured by the hurried intrusion of a squalid and irreverent mob, and clergymen, corpse, and mourners are jostled and mixed up with the confused mass, by the uncontrollable pressure from without."

Again:

"In certain seasons of the year," says Mr. Wild, "when the mortality is greater than usual, a number of funerals, according to the present regulation of the churchyards, are named for one hour. During last Sunday, for example, there were fifteen funerals all fixed during one hour at one church. Some of these will be funerals in the church; those which have not an in-door service must wait outside. At the church to which I refer there were six parties of mourners waiting outside. My man informed me that all these parties of

mourners were kept nearly three-quarters of an hour waiting outside, without any cover and with no boards to stand upon. The weather last Sunday was dreadfully inclement. I have seen ten funerals kept waiting in the churchyard from twenty minutes to three-quarters of an hour. I have known colds caught on the ground by parties kept waiting, and more probably occurred than I could know of. It is the practice on such occasions to say the service over the bodies of children and over the bodies of adults together, and sometimes the whole are kept waiting until the number is completed. Even under these circumstances, the ceremony is frequently very much hurried."

Passing by Mr. Milman's evidence, as too sentimental and poetical for practical people like ourselves, we next come to the Commission's expressions of strong reprobation of the inhuman custom of having an *in-door* service for the rich, and an *out-door* for the poor. Readers of the *Ecclesiologist* will not need quotations. We wish some one would have the point tried, whether the custom is not as illegal as it is disgraceful: that is, whether the option given by the second rubric of the funeral office is anything more than the wise choice of saying the psalms and reading the lessons after, instead of before, interment, as would always be desirable in contagious diseases.

We now come to the means of reformation. "There are," says the Commission—

"Three modes whereby it might be proposed to effect the requisite change:

"I. The grant of powers to parishes separate or in combination.

"II. The encouragement of private cemeteries, such as those of Kensal Green, Norwood, &c.

"III. The appointment of a Special Board or Commission."

The requisite change is defined to be—

"The removal, in a regular and preappointed order, of the 52,000 corpses annually which will have to be conveyed to considerable distances; the substitution of some better method for their removal than the ordinary funeral processions in crowded streets; the prevention, eventually, of funeral processions altogether in crowded streets; the diminution of the present extortionate charges for funerals; the prevention of the physical and moral evils which at present result from the prolonged retention of the dead among the living; the protection of the remains of the dead from profanation both before and after interment; provision of the means for the respectful and solemn interment of the dead; and the creation of entirely new associations with interment by the substitution for the present graveyard of a place of burial on the thought of which the mind may dwell with complacency, and the visit to which may tend to cherish reverential feelings for the dead."

A Churchman would naturally *wish* for the parochial system; but we feel with the commissioners, that it is impossible. The objections are: (1) parochial boards have no time; (2) no knowledge; (3) are fluctuating and irresponsible bodies; (4) are on too small a scale to manage with *real* economy; (5) would only shift the evil from London to the suburbs:—and again, (1) they have been proved, in most cases, careless as to the subject: and where they have not, even there, (2) the result has been a failure.

But, if the parochial system is insufficient, the joint-stock plan is far worse. And here the commissioners repeat what we have been urging for the last eight years: that "the interment of the dead is a most unfit

subject for commercial speculation." We well remember how often we have been called enthusiasts, visionaries, sentimentalists, bigots, for having said the same thing : and we may thankfully acknowledge the progress of the movement. Others will reap where we sowed. The present reformers will have all the credit, while we shall have had all the blame ; but so the thing is done, we care not a jot for that.

In speaking of commercial speculation, the commissioners go off to the subject of undertakers ;—their words are so completely an echo of our last number, that the coincidence, if a mere coincidence, is most curious.

"It is an occasion on which the greediness of gain can receive no check from relatives and friends, as in ordinary cases of business. The consequence is that funeral charges have become in the highest degree extortionate, and against this extortion it is not in the power of any private person to protect himself. All classes feel the bondage in which they are held.

"The feeling of respect and reverence for a deceased relative often induces the best instructed to bear almost any amount of extortion, rather than that their wishes and motives should be misunderstood and misrepresented on such an occasion. 'I have known people put up with any extortion,' says a witness, himself one of the most extensive undertakers in the metropolis, 'rather than dispute a bill for a funeral.' In one instance the bill charged was 220*l.*—it should not have been more than 100*l.* ; but families will put up with any extortion, as they did in this case, to prevent legal proceedings."

It appears that, while there are nominally seven hundred undertakers in London, there are only about twenty houses in which any capital is employed. The rest are drapers, grocers, carpenters, cabinetmakers, &c. who, receiving the funeral equipments at trade prices from the larger houses, retail them at what price they please. An instance is given of a country tailor having two funerals from the same house in seven weeks, and charging 1000*l.* apiece for them. It appears however, that twenty houses are too many.

"'I think,' says Mr. Sadler, (one of the largest undertakers in London,) 'a licence confining the trade to a certain class of individuals who would be really and *bonâ fide* the tradesmen would be effective. Many would think it worth while to take out a licence ; by such a plan you would lose the worthless members of the trade ; the competition in the trade, and the anxiety of houses to maintain their reputation, would be the protection to the public ; if the numbers were thus narrowed they could not make such charges, it would be utterly impossible ; now men make the best of a job, and never expect to be employed again.'

"The witnesses being asked whether, if a large and constant business were secured to a few persons, the expense might not be very greatly reduced, they all agreed that the reduction would be in proportion to the extent of the business ensured to each and the certainty and regularity of the employment."

And here it will be proper to notice the Parisian system. It is entirely in the hands of the government ; and the tariff is sold to the person who will return the largest percentage ; which percentage is employed in the various churches of the metropolis. The successful competitor, M. Lemaistre, actually engaged to return a percentage of

71 francs 50 cents ! And this, though "the contractor incurs the sole risk of bad debts; and, in case of loss, he must nevertheless make good the proportions of the amount due to the 'fabriques des églises et consistoires,' " whose interests must not suffer.

"The charges for religious ceremonies and decorations also constitute a large item of expense, and these things, as well as the percentage returned by the contractor, must be allowed for in estimating the absolute cost of the interment and its necessary accompaniments.

"The service is divided as follows:—

"1. The ordinary service.

"2. The extraordinary service.

"The ordinary service consists in providing a coffin for the deceased, and transporting the coffin *individually* (which is specially ordered) to the churches or chapels, and thence to the cemeteries; and the inhumation of the body after its arrival at the cemetery.

"For persons above seven years of age a funeral-car drawn by two black horses must be provided, driven by a coachman, and accompanied by an ordonnateur and four bearers. For children under the age of seven, a litter is used, carried by two bearers, and preceded by an ordonnateur. The coffin must be covered with a black or white drapery. The tariff price of this service is the following:—

Transport of children under 7 years of age	Francs.
„ persons above 7 years of age	10
	20

"(The amounts are paid at the 'mairies,' into the 'caisse municipale.')

"The tariff prices of the coffins used are—

For infants at 2 years and under	Francs.
From 2 years to 7 years	2
Above 7 years a coffin ("à 3 pans")	3
„ „ ("à 6 pans")	6
„ „ ("à 8 et 10 pans")	7
Coffins of oak or lead are charged according to tariff.	9

"Every other thing required by families, except those named, belongs to the *extraordinary service*, which consists in procuring for families, on their requests, corbillards, mourning coaches, draperies, candles, and other objects named in the tariff, and in lending the needful decorations for the religious services.

"Service Extraordinaire.

"This service is divided into nine classes, to suit the means of all portions of the community. Each class of objects is divided into three sections:—

"1. Those which belong to the religious services.

"2. The service of the enterprise.

"3. The anniversary religious services.

"The first section is subdivided into two parts, to wit:—

"The *personnel*, which comprehends the amount paid for each church-officer, including the cost of the funeral mass; and

"The *matériel*, which comprehends candles, draperies for the altar, church, or pulpit, crosses, holy-water basins, bell-ringing, &c.

"Section 2 is subdivided into three parts:—

"First, the *maison mortuaire* and its decorations, in which the corpse is laid out in state, drapery, candlesticks, candles, crosses, &c.

"Second, the decorations and hangings of the church or chapel.

"Third, the funeral cortège: the arrangement and cost of which for the third class, the one generally used by respectable people, I subjoin:—

	Francs.
Hearse with two horses, harness with plumes and silver trimming	120
For each carriage with mourning drapery 15 francs, the number not to exceed four	60
For each varnished mourning-coach 12 francs, the number not to exceed four	48
A master of ceremonies	12
Two "officiers en manteau," to carry the "pièces d'honneur," at 12 francs each	24
Two embroidered cushions, with crape to receive them	20
Eight mourners, or "valets du pied," at 8 francs	64
Twelve torches or flambeaux, at 3 francs	36

Francs 384

"The third section, relating to anniversary services, is subdivided into—

"*Personnel*, comprehending the services of the clergy, masses, &c.; and

"*Matériel*, such as candles, decorations, &c.

"The following abstract of the amount paid for each class under the several heads mentioned, will give an idea of the relative expenses incurred:—

Objects.	Cost in each Class.								
	1.	2.	3.	4.	5.	6.	7.	8.	9.
	Francs.	Francs.	Francs.	Francs.	Frs. c.	Frs. c.	Frs.	Frs.	Frs. c.
Religious ceremonies	240	191	138	101 50	58 75	39 50	18 15	13 25	
Matériel	374	290	143	108 80	17 50	7 5	1 50		
Maison Mortuaire	239	221	115 79	69 46					
At the church or chapel	1,640	1,266	730	268 50	161 9	76 39	5		
Cortège	520	586	384	229 134	74				
Anniversary services	180	144	104	76 75	51 75	32 50	..	..	..
Matériel	469	374	198 144	105 31 50	..	..	..
Total	3,662	3,073	1,812	1,006 75	659 50	250 0	101 59	19 75	

The next part of the Report is taken up with exposing the iniquities of the cemetery companies. Our readers will not need this: we shall merely quote one or two passages.

"The directors of the General Cemetery Company,' they say in the Report, p. 8, 'knowing the difficulty as well as the expense of obtaining ground for burial (as a cemetery always depreciates the property around), and contemplating that a Bill may pass to prohibit burials in the crowded Metropolis, offer seven acres of their ground at Kensal-green, adjoining the cemetery, for the burial of the poor, under such regulations as may be thought advisable.'

"It has been found," they add, "that seven acres will contain about 138,500 graves; each grave will receive ten coffins; thus accommodation may be provided for 1,385,000 deceased paupers."

"Here it is proposed to inter ten coffins in one grave, and to bury 1,385,000 bodies in seven acres of land—a proposition which, to say the least, indicates no improvement beyond the double graves of the metropolitan parish burial-ground, or the grave-pits of Liverpool and Manchester."

Again, Mr. Whatley, a cemetery company director, says:—

"The interests of joint-stock companies and the interests of the public are now, and, so far as any practical remedy that I can suggest, ever will be, at variance on the following points:—

"1st. Public health requires that cemeteries should be reasonably distant from dwellings.

"Private interests require them as near as possible where there is competition, and as far as possible where there is none.

"2nd. Sanatory as well as social interests require that graves should not be too deep; separate interments and inhumation in preference to entombment.

"Whether with or without competition, the greatest profit will accrue from burying ten to twenty in one deep grave, and in selling the soil itself rather than the use of it.

"3rd. All classes, and the poor especially, require aid and protection against all needless delay and cost in the burial of the dead."

"The undertakers, against whom this protection is required, may become the owners, and are always the patrons, of joint-stock cemeteries."

We must not now stop to dwell on some very curious facts stated at length; such as that, when corpses are buried too closely together, instead of decomposition, *transcomposition* takes place; and again, the beneficial influence of trees in hastening the return of dust to dust.

The proposal of the Commissioners is,—

1. To purchase, at a valuation, the existing Metropolitan cemeteries: i.e.—

	ACRES.
"Kensal-green, containing of ground about	54
Norwood " " "	50
Highgate " " "	18
Nunhead " " "	50
Brompton " " "	39
Tower-hamlets " " "	30
Abney-park " " "	30
Victoria-park " " "	11"

to enlarge Kensal-green, making it *the* Western cemetery: while for the Eastern, a site (said to be at Erith) is pointed out.

"It is abbey-land, and has been consecrated ground for many centuries. It rises by a gradual ascent from the river-bank to the height of eighty-feet above high-water mark. The surface is moderately irregular, being here and there a good deal broken, but consisting, for the greater part, of gentle undulations and slopes. It comprises an ample extent of land, in a tract of gravelly and firm sandy soil over chalk. Immediately beneath the gravel is a bed of sand from seventy to eighty feet in depth, so firm that when cut with the spade it stands perpendicularly, requiring no shoring."

The access to be both by railway and by steamers, with lich-houses along the side of the river.

"Again it is proposed that to secure the proper decencies of burial, and to

put an end to the injurious influence to health occasioned by the careless and unchecked disposal of bodies, it be, with the exceptions above referred to, unlawful to inter in any other place than the public burial-grounds within the prescribed precincts."

"That it be unlawful to inter more than one corpse in one grave."—According to the practice of the Church, exception was always made in the case of husband and wife.

"8. That in every cemetery there be a part consecrated and a part unconsecrated, and that in the consecrated part there be erected a church adapted to the purpose, and fitted also for full services according to the doctrine and discipline of the Church of England; and that in the unconsecrated part there be erected a commodious chapel.

"9. That the new consecrated grounds be under the same ecclesiastical jurisdiction in matters spiritual, and in respect to the performance of the service and the superintendence of the Chaplains, as the parochial burial-grounds for which they are to serve as substitutes now are; that the inhabitants retain the same right of sepulture as they would have had in their respective burial-grounds, subject to the general provisions which may be necessary for the public health and the convenience of sepulture; and that the incumbents have the right of performing the burial-service for any of their parishioners in the public cemetery, subject to the regulations established for the same."

This last regulation we consider especially excellent.

The whole of the funeral regulations, tariffs, &c., would be under government inspection, a commission of five persons being instituted for the purpose.

We cannot help quoting the following: in favour of lich-houses. We are sorry to find them called reception houses in the report: a vague, unmeaning, and un-English term. It completely bears out our assertions on the baneful effects of keeping corpses in the houses of the poor.

"'Nearly the whole of the labouring population in my district,' says Mr. John Liddle, Medical officer of the Whitechapel Union, 'have only one room; the corpse is therefore necessarily kept in that one room, where the inmates sleep and have their meals; the corpse being sometimes stretched on the bed, the bed and bed-clothes being taken off, and the wife and family lying on the floor; at other times the corpse is stretched on a board, which is placed on chairs: when children die, they are frequently laid out on a table. Other deaths often follow the first death in the same family, especially in an epidemic season.'"

Again:

"In respect to decomposition, there is sometimes much liquid, and the coffin is tapped to let it out; has known them keep the corpse after the coffin has been tapped twice.—This liquid generates animal life very rapidly; and within six hours after a coffin has been tapped, if the liquid escapes, maggots, or a sort of animalcules, are seen crawling about: I have frequently seen them crawling about the floor of a room inhabited by the labouring classes, and about the tressels on which the tapped coffin is sustained. In such rooms the children are frequently left whilst the widow is out making arrangements connected with the funeral, and the widow herself lives there with her children. I frequently find them all together in a small room with a large fire."

And this as to the *absolute necessity* of biers. Dr. Milroy states:

"That among the poorer classes, the corpses are often kept far too long

before burial. If a person dies on Thursday or Friday, the body is seldom buried before the second Sunday following. He has been repeatedly obliged to forbid the coffin being taken into the church, to the great offence and grief of the mourners, in consequence of the horrible effluvia often perceptible many yards off. He has on such occasions seen the sleeves of the bearers quite dripping with the sanies that leaked from the coffin. How the men can stand the disgusting employment, walking as they often have to do, for a mile or more under a pall all the while, and this too generally in warm weather, (for the occurrence is most frequent then,) is indeed surprising. No wonder that they usually drink to excess after such work.

"He has repeatedly seen the putrid discharge from the coffin dripping down along the clothes of the undertaker's men who carried it, so that the whole line of the funeral procession from the gate to the grave might be traced by the drippings on the ground! This is a monstrous evil that cannot be too quickly put a stop to."

The expense of funerals is thus stated :

"The cost to the gentry for each funeral of an adult is £100, the estimated cost under the proposed system of interments is £38 10s., being a saving of nearly two-thirds. First-class tradesmen under the present system, £50; under the proposed system £16 10s., being a saving of more than two-thirds. Second-class tradesmen under the present system, £29 10s.; under the proposed system £9 9s., being a saving of more than two-thirds. Artizans under the present system, £5: under the improved system £2 10s., being a saving of one-half. The total annual saving upon the whole of the interments of the metropolis may be estimated in round numbers at £350,000."

Next, after some nonsense (quoted with approbation from Dr. Sutherland, who should have remembered the *ne sutor*,) about "denominational" liberality abroad, (a clear exception, we are glad to see, is made in the case of Jews,) we are glad to read what follows :

"The religious authorities with whom we have consulted, have represented to us their sense of the importance of providing means for the celebration of funeral rites, under circumstances which will naturally revive and strengthen the impressions and feelings associated with the usual performance of Divine service. They therefore deem it desirable that in the consecrated part of the eastern cemetery a church should be erected of sufficient magnitude to obtain the effect of solemnity and impressiveness that may be derived from appropriate architecture, and they are of opinion that, however the design and execution of such an edifice may fulfil this object, the end will be still more completely attained by the appropriation of the building as a church in which, especially on the Sundays, the usual services of that day may be performed. They have expressed their conviction that many would attend those services with peculiar interest, from the consciousness of their nearness at that moment to all that remains on earth of the objects of their affections, and that there would be no difficulty in rendering the celebration of funeral rites in a church thus doubly suggestive of the most touching associations, incomparably more solemn and imposing than has hitherto been effected in this country, excepting, perhaps, in some rare instances, as on the occasion of the interment of royal persons, or of men whom the country has endeavoured to honour by the expression of national gratitude for national services. It might be very practicable to secure also the impressive accompaniment of music, whether by the performance of a single voluntary, or by some form of choral service, and it is conceived that there are many on whom the compositions of our great masters would, on such an occasion, have an elevating and consoling effect; but these details must be confided to those who may be charged with the direction of this service in communication with ecclesiastical authorities."

We need not stop to observe how very far short this stops of what

we should have; that *the* great means of consolation is omitted. But it is a step and a long one too in the right direction.

And here, most reluctantly, we must end. Our readers will scarcely fail to observe how strongly all we have said on the subject of funerals is corroborated by this report. We can assure them that, notwithstanding the length of this article, we have been compelled to omit much that we could have desired to quote. We earnestly hope that such as have practical acquaintance with the subject, will not rest till they have studied the report for themselves.

We do not forget that the present number of the *Ecclesiologist* will appear on Easter Eve. At the season when we are taught how, and by Whom, the grave was hallowed, the foregoing observations seem more peculiarly applicable. And though most of our readers will not receive them till they have entered on their Paschal joy, the season of the Resurrection should, of all others, so teach us to endeavour to secure the repose of the faithful, that

"Jam non sit causa flere
Qui rite viam flexit
Ad monumenta fratrum
Si Christus Resurrexit :
Dum exstat crux, et ardet lux,
Et vita mortem stravit :
Quæ certam dormientibus
Quietem comparavit."

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE meeting was held on March 5, 1850, Mr. Hope, M.P., in the chair, and was attended by Mr. Dickinson, Mr. Chambers, Rev. G. H. Hodson, Mr. Forbes, Sir C. Anderson, Mr. Gordon, Rev. T. Helmore, Rev. B. Webb, Mr. France, Mr. Wegg-Prosser, M.P.

J. Hopkins, Esq., architect, of Worcester, was elected an ordinary member.

It was agreed that the plates for No. II. of the Second Series of *Instrumenta Ecclesiastica* should comprise longitudinal and transverse sections of the Lichhouse, given in Part I., besides designs for plain chancel-stalls, low chancel-screens, in stone and wood, a moveable metal desk for occasional offices, and a weathercock and cross.

It was agreed to collect the various papers that have appeared in the *Ecclesiologist* on the subject of funerals, cemeteries, &c., and to publish them as a tract, with any necessary revisions or additions.

The *Spicilegium Solesmense*, now preparing for the press by Dom Pitra, a Benedictine, was brought under the notice of the Committee, as containing the earliest known treatise on the symbolism of churches and church ornaments; and it was resolved to notice the work in the next number of the *Ecclesiologist*.

An answer from the Commission appointed to preside over the great Exhibition of works of art and industry, in the year 1851, was read, and a report drawn up so as to embrace various suggestions made to the Commission by the Committee of the Ecclesiological Society, was

considered and approved, and ordered to be signed by the chairman, and transmitted to the Commission.

The Rev. G. H. Hodson reported that the Rev. G. U. Pope, of Tinnevely, had promised to communicate to the Society, in a formal paper, his opinions and experience respecting church-building for India. It was understood that Mr. Pope was of opinion that the First-Pointed style might be introduced into India without modification, and with roofs of a very high pitch, since, at least in Tinnevely, there are no hurricanes, but only very heavy rains, to provide against, and since tracery could scarcely be executed, even were it desirable.

Some conversation ensued on the proposed stained glass for the east window of Lincoln cathedral, and the opinion of the Committee was elicited to be in favour of the introduction of a considerable quantity of *grisaille* into the design.

Sir Charles Anderson stated that he had discovered, in the course of last summer, at Rivaulx Abbey, in the ruins of what is called the "Iron-forged," great quantities of a substance, which he took to be refuse glass. Hence this perhaps might be the glass-house of the monastery. He proposed to make further investigations, and meanwhile to have portions of the (supposed) refuse glass properly examined.

The subject of the great want of any either theory or successful practice as to the harmony and tone of bells was discussed at much length; and it was finally agreed to call the attention, not only of the Committee, but of ecclesiologists in general to the subject, and to invite information and suggestions from every quarter. Sir C. Anderson, Mr. Wegg Prosser, the Rev. T. Helmore, and the Rev. B. Webb, were appointed a sub-committee to receive information and communications.

A paper by O. W. Davys, Esq., of S. John's College, on Crowland Abbey, read before the Cambridge Architectural Society, was offered for insertion in the *Ecclesiologist*.

Among the plans and works in progress that were discussed, were a Pointed parsonage at Ruan-Lanihorne, Cornwall, by Mr. White; the church at Watermore, near Cirencester, by Mr. Scott; a church proposed to be built at Bowden, by Mr. Smith; S. Mary Magdalene, Munster Square, the restoration of Sherborne Minster, and of the round church of S. John, Little Maplestead, by Mr. Carpenter; a church for S. Helena, by Mr. Ferrey; the re-building of All Saints, Kingweston, by Mr. Woodyer; the wooden church of S. Sylvanus, building at the Nashotah Lakes, Wisconsin, by Mr. R. R. Cox, of the New York Ecclesiological Society: an application for advice from Kurrachee, in Scinde; and an account from Mr. Place, of a new method that he has invented for repairing the decayed piers of lantern-towers.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the above Society was held on Wednesday, Feb. 6th, the Rev. the Principal of Brasenose College, in the chair. Mr. J. L. Fish, of Exeter College, was elected a member. The following presents were announced;—fourteen lithographs of Belgian pulpits, by Mr. G.

Floyd, Christ Church, Lithographer of S. Anne's Bede Houses, Lincoln; of Launceston Church, and Thornton College, Lincolnshire; casts of an inscription on a bell at Boughton Gifford, by Rev. J. Wilkinson. The Secretary read the report, which stated, that since the last meeting, various letters had been received soliciting an opinion upon plans either for the building or restoration of Parish Churches. A letter accompanied by an interesting sketch had been received from Mr. Wyatt, Architect, of London, describing an old door-way and staircase in S. Michael's Church, Sarum, which was at one time supposed to be an old fire place, it having been converted to that use in modern times. The especial subject to which it was desired to direct the attention of the society was the establishment of a fund, the peculiar object of which was the encouragement of correct arrangement in the building and interior fittings of churches. The committee could not but urge all members of the society to exert themselves to the utmost in furtherance of this good and practical work. A circular would shortly be issued, both to all members of the Society, and to the corresponding secretaries. The Rev. R. Thornton, S. John's College, then read the first part of a most able and interesting lecture on the "Early Pointed Style," for which the thanks of the Society were given him by the Chairman, after which the meeting was adjourned.

A Meeting was held on Wednesday, March 6th, 1850. Mr. John Buckler was unanimously elected an honorary member of the society.

The following gentlemen were elected members of the society: the Earl of Carnarvon, Christ Church, Mr. H. H. Parry, Baliol College.

Mr. Lechmere, B. A., corresponding secretary, read the report. It stated that the plans of Eye Church, Herefordshire, had been sent for the inspection of the committee, who had made the necessary observations, and given directions to the secretary, to communicate them to the Rector, Mr. Rodney. After attending to other matters, the report concluded with an exhortation to the members of the society to use their best endeavours in furthering the principles of Church Architecture and Church arrangement, and to devote a portion of their time during the ensuing vacation to a study so important more especially to those about to enter Holy Orders.

The Rev. T. Chamberlain, M.A., Christ Church, Vicar of S. Thomas, then proceeded to read a paper on the Construction and Uses of Chancels. (This paper will probably be given in a future number of the *Ecclesiologist*.) The President returned the thanks of the society and a conversation ensued on various points connected with the paper,—Mr. J. H. Parker mentioned that the bells of S. Giles's Church were about to be recast, in which case a most curious inscription on one of them would be destroyed. It was suggested that even if the recasting of the bell in question were necessary a facsimile of the inscription might be made and replaced on the new bell.

The Society then adjourned.

A Meeting was held on Wednesday, the 20th instant, the Rev. W. Sewell, B. D., President, in the chair.

The following gentlemen were elected members of the society :—
Mr. Arthur Law Hussey, Christ Church, and Mr. Charles Hadow, Trinity College.

The following presents were announced,—ninth edition of Bloxam's Gothic Architecture, by Mr. Combe; *Instrumenta Ecclesiastica*, second series, part 1, Mr. Van Voorst; vol. 1, of the New York Ecclesiologist, by the New York Ecclesiological Society.

The report was then read, by Mr. G. R. Portal, B.A., Secretary, which stated that since the last meeting, letters had been received from one of the corresponding secretaries, requesting measurements for open seats, which with some of the Society's working drawings had been furnished him. A letter had also been received from a Parish Priest, requesting information as to the best mode of painting panels without the use of oils, the latter mode being impossible owing to the necessity of the work being done piece-meal in a parsonage house. This subject was felt to be so important, that the committee had delayed answering the communication, till they had gleaned such information from various quarters, as would enable them to lay down some practical, and they trust useful rules on the subject. The committee rejoice in being able to notice among the presents received, the first volume of the Reports of the New York Ecclesiological Society for the year 1848 and 1849. These reports were well worthy an attentive perusal; they showed in a striking and forcible manner, that the efforts which had been made in England, to recall to mind the true principles by which Christian art ought to be governed, had found a response on the other side of the Atlantic, and that there too, Church principles were making that progress which was tending to gain for truth its due and inviolable ascendancy. The committee had to congratulate the society on the progress of their plan for raising a permanent fund to enable them to make small grants to churches whose plans were submitted to them. The subscription list had been opened, and from the readiness with which their appeal had been met, they might with confidence look forward to that steady support, which among Englishmen and English Churchmen had always attended a well defined practical plan for the furtherance of a good object; as a board of reference too, it was hoped the Society would be of some use to those engaged in Church building, or restoration. A subscription list had been opened at Mr. Parker's with the sanction of the Committee for the restoration of Uffington Church, Berks, this too was progressing favourably, and it was thought better that the funds should be raised in this way than that a special grant should be made from the building fund, since local circumstances would in this instance destroy that perfect arrangement which the Committee would have wished to recommend, while at the same time the generally correct character of the restorations, and the readiness with which their suggestions had been as far as possible complied with by the Vicar, gave them every reason to wish the work and those concerned in it all success. The President then called on the Rev. R. Thornton, S. John's College, for the second part of his lecture on "The Early Pointed Style of Architecture," of the first and second parts of which the following is a short abstract :—

He must commence with a few remarks on the scope, nature and history of Christian Architecture—in examining a Church we should first direct our attention to two points—1. The general effect or *style*. 2. Its *symbolism*, or artistic meaning. And we should then proceed to *details*. 1. External; 2. Internal; and lastly, we must consider the mechanical construction. He would now make some remarks on the history of Gothic Architecture, in order that it might be clearly understood what was meant by the “Early-Pointed Style.” The earliest Ecclesiastical buildings in England show traces of a rude style, called Anglo-Saxon. This was afterwards developed into a more ornate mode, called Norman. In the early part of the thirteenth century, a great change took place in the introduction of the pointed arch; there are various theories as to its origin—the appearance of trees in an avenue—the intersecting of Norman arcades—the *vesica piscis*—or according to French Architects, Oriental buildings, are all given as the origin. The first style which prevailed after the introduction of the pointed arch, was known as the “Early English, First-Pointed, and in France, ogival primitif.” The *general* effect of this style need not be commented on. The details he would mention in the following order:—1. Spires; 2. Doorways; 3. Pillars, piers, shafts, bases, and capitals; 4. Arches and arcadings. The lecturer then made some remarks on triforia, and the impropriety of inserting an arcaded reredos to hold the commandments, which ought to be painted on the east wall of the nave, above the chancel arch, in the place originally occupied by paintings of the doom. After remarking that the Society ought to be considered as an Ecclesiological, and not as a mere antiquarian body, the lecturer commented on the two features, which were, he said, to constitute the “scholarship” of Architecture—Mouldings, and Windows; the former more properly so; it was probable that the development of tracery out of pierced quatrefoils, was first suggested by the appearance of foliage growing over a window, instancing a chancel window in S. Thomas’s, Oxon, and in Ross Church, Hertfordshire. After a few words on cusps, mullions, and window shafts, the lecturer introduced the subject of buttresses, and remarked how Catholic was distinguished from Pagan art, in turning necessary constructive features into ornament, and not raising a sham and useless erection to hide them. After a few remarks on parapets, corbels, roofs, sedilia, piscinæ, diapers, crockets, screens, fonts, and monumental slabs, he concluded by proposing the Chapter House, and S. Giles’s Church, Oxon, Sarum and Lincoln Cathedrals, Beverley Minster, S. Leonard’s, Hythe, as specimens of Early-Pointed, well worth attention; and he exhorted all his hearers to bestow as much diligence as might be on the study of Gothic Architecture and Catholic art in general. The President thanked Mr. Thornton for his exceedingly interesting lecture, and an animated discussion then ensued on some of the different points noticed in the paper, in which the President, the Rev. Mr. Jones, and Mr. Thornton took part. The proof of a wood-cut, (seal) presented to the Society by the Secretaries, Mr. Portal and Mr. Wilmot, beautifully executed by Mr. O. Jewitt, was then exhibited, and much admired. The President then remarked on a plan for a burying ground of a Church character, noticed in the “*Instrumenta Ecclesiastica*,” and said that some change

from the present joint stock system was much needed; he also stated, that he had received an application from the West Indies, for the plan of a Church, which was to be octagonal, to resist the hurricanes, and also of wood, on account of the earthquakes, and recommended it to the consideration of those interested on the subject. The meeting then adjourned.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE Cambridge Architectural Society held four general meetings during the Lent term of the present year.

The first was held on Thursday, February 7th, Mr. H. J. Hose, B.A., Trinity College, one of the Secretaries, being in the chair, as the Rev. the President was precluded from attending.

The following gentlemen were elected honorary members :

J. Henderson, Esq.
J. Britton, Esq.
G. G. Scott, Esq.

Mr. H. Craig, B.A., Trinity College, in the absence of the Rev. the Treasurer, presented the balance sheet for the past term, and read the report of the Committee for the year 1849.

"Your Committee before resigning office proceed gladly to their duty of laying before you their report for the third year of the Society's existence. Its increasing magnitude, although not such as they are led to hope will be in future, is highly satisfactory, whether they regard the number or the importance of the names that have been added to the list. More especially would they congratulate you on the acquisition of the Rev. Professor Willis, whose labours in the field of ecclesiology need no mention here, known and appreciated as they must be by all.

"The general meetings of the Society are now more frequent, nor do we find them less attended than in the former years. Of the papers read before the members, we refer with pleasure to the instructive course due to Mr. O. W. Davys, S. John's College: the example set by whom as well as others, your Committee trust to see emulated during the ensuing year; while they are gratified to announce that the editors of the *Ecclesiologist* have made arrangements to insert the more important of the papers read before our own and kindred associations. And here your Committee would invite the attention of members to the *conversazioni* held on the intermediate Thursdays, at the Rev. the President's rooms, where there are opportunities afforded for conveying such information as cannot well be wrought up into regular papers.

"The rich collection of brasses belonging to the Society has been arranged by the curator; to which, as well as to the portfolio and library, numerous additions have been made.

"Our previous intercourse with the various Societies that have the same object in view with ourselves is still maintained; and the fact of our lately having admitted into fellowship with us the New York Eccle-

siological Society, presents a gratifying indication how widely the awakened interest in church-architecture is spread.

"But to look nearer home, your Committee feel assured that such members as were present cannot have forgotten the pleasure they derived from the visit to Ely, on Whit-Monday last, to meet the sister Society of Lynn, and the lectures from Mr. Boutell and our President: they trust it will be found to appear but the first of a series of similar excursions, whether to the interesting examples of the more immediate neighbourhood, or the cathedrals of Norwich and Peterborough.

"Your Committee view with satisfaction the ecclesiastical restorations completed or in progress in the University and town: and they most earnestly hope that such as are proposed for the parish churches of Cambridge, may be carried out in the same 'spirit of sacrifice' that has been so nobly manifested in Jesus College Chapel."

On the motion of Mr. Craig, the following gentlemen were unanimously elected the officers for the ensuing year.

PRESIDENT.

Rev. Geo. Williams, M.A., Fellow of King's College.

VICE-PRESIDENTS.

Rev. Professor Mill, D.D., late Fellow of Trinity College.

Rev. E. A. Swainson, M.A., Fellow and tutor of Christ's College.

Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College.

A. J. B. Hope, Esq., M.P., Trinity College.

TREASURER.

Rev. J. Frero, M.A., Trinity College.

SECRETARIES.

H. J. Hose, B.A., Trinity College.

F. H. Cope, S. John's College.

COMMITTEE.

O. W. Davys, S. John's College.

Hon. A. Gordon, Trinity College.

W. H. Plummer, Trinity College.

C. A. Rowley, Magdalen College.

J. Denton, S. John's College.

On the motion of Mr. E. Kershaw, Trinity College, seconded by Mr. H. H. Cope, S. John's College, the thanks of the Society were voted to Mr. Craig, for the zeal and ability with which he had fulfilled the office of Secretary.

Mr. O. W. Davys, S. John's College, read a paper on the Abbey of Abbotsbury, Dorset, illustrated with drawings that he had made.

Mr. Hose read to the meeting several extracts from the letter which the Society had lately received from the corresponding secretary of the New York Ecclesiological Society, and to which allusion had been made in the committee's report.

A conversation ensued on the new window inserted in the church of S. Mary the Less, Cambridge, and the wood-carving that might be seen at Mr. Rattee in the town.

Members being reminded by Mr. Davys of the *conversazioni* on the intermediate Thursdays, at the Rev. the President's rooms, by his kind permission, the meeting separated.

The Second General Meeting took place on Thursday, February 21st, the Rev. the President in the chair.

Mr. G. Witherby was elected an ordinary member.

Mr. G. A. Lowndes, Trin. Coll., presented to the Society a lithograph of the old Church of S. Pancras, Middlesex, as recently enlarged and restored.

On the motion of the Rev. the President, Mr. E. D. Kershaw, Trin. Coll., was unanimously elected Curator of the Society, and Mr. D. J. Boutflower, B.A., Christ's Coll., to be a member of the committee.

The Rev. the President then delivered his promised address, in which, adverting to the important services rendered to the cause by the older societies, and the rapid progress of the study, in the revival of which they had been chiefly instrumental, he showed that the consecration of Art to the service of Religion, is a duty or principle acknowledged by all branches of the Church from the first ages, but very generally lost sight of in this country, until it was re-asserted by these societies; for the success of whose exertions he appealed to the many eminent artists in the various branches of ecclesiological science at home and abroad. In conclusion, he suggested that the province of this and later societies is to hold the ground which the earlier societies have recovered, and to furnish to such as desire it, the opportunity of prosecuting a study which is daily acquiring increased interest, and ignorance of which will soon come to be regarded as a reproach to a man of education.

At the conclusion of the President's address, the thanks of the meeting were accorded him with acclamation, on the proposition of Mr. Smyth, B.A., Jesus College, who expressed the hope of himself and other members present, that they should see the address in print; in acknowledging which,

The Rev. President stated that he had some additions to make to his address, that would render it more worthy of the honour proposed. He expressed his wish to see members at his rooms on the ensuing Thursday, when the principal subject of the conversazione was to be "the remains of Anglo-Saxon architecture."

In the course of the conversation that ensued, Mr. Smyth was called upon by the President to give members information respecting the new window, given by the late Master to Jesus College Chapel, which had just been completed by Hardman; and Mr. Rowley, Magdalene College, detailed to the meeting what restorations had been going on in Magdalene College Chapel; after which, the Rev. the President adjourned the meeting.

The Third General Meeting took place on Thursday, March 7th, Mr. H. J. Hose, B.A., Trinity College, in the chair, owing to the absence of the Rev. the President.

The following gentlemen were elected ordinary members:—

Mr. W. Aplin, Christ's College.

Mr. A. Lee, Christ's College.

Mr. B. J. H. Doyle, Christ's College.

Mr. W. B. Flowers, S. John's College.

Mr. H. Bradshaw, King's College.

Among the presents that were laid on the table, we may mention, Part I., second series, of "*Instrumenta Ecclesiastica*," from Mr. Van Voorst; three brass rubbings from the Rev. A. W. Headlam, B.A., Trinity College; and one from Mr. Parnell, S. John's College; several lithographs of architectural details in the Parisian and other churches of France; a French work on the Church of S. Denis, together with a design for a proposed national mausoleum, from the Hon. A. Gordon, Trinity College.

During the evening, the design for the Seal of the Oxford Architectural Society, and a miniature copy of the font in the Fruekirche at Copenhagen, were exhibited to the members. After conversation upon which, and several other subjects, the meeting separated.

The Fourth and last General Meeting for the term was held on Thursday, March 21st, the Rev. the President being in the chair.

The Rev. the President announced the forthcoming part of the "*Ecclesiastical Topography of England*," containing the county of Oxfordshire; and mentioned the suggestion made by Mr. J. H. Parker, that the Cambridge Architectural Society should be answerable for the accounts of the Cambridgeshire Churches; the adoption of which he recommended.

The Rev. C. R. Manning, M.A., Corpus Christi College, Corresponding Secretary for Norfolk, read some interesting notes on the Marshland Churches of Norfolk, viz., West Walton, Walsoken, Walpole, Lerrington, Oilney, Wiggenshall, &c.

The Hon. A. Gordon, Trinity College, read a paper on the great portals of Amiens Cathedral.

The Rev. F. Spurrell, M.A., Corpus Christi College, mentioned the progress in the building of the Cathedral at Cologne, sketched the character of the churches in Denmark, recommended members to visit the island of Gottland, and described the ecclesiology of Sweden.

After the thanks of the meeting had been tendered to the readers of the several papers, the Rev. the President declared the meeting to be adjourned.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Quarterly General Meeting of this Society was held on Tuesday, February 26th, 1850, when John Carew, Esq., was in the chair. The Report read by the Rev. J. Lightfoot, Secretary, and also that of the Plymouth local Committee for January of the present year, were unanimously received.

"One of the results of the establishment of Architectural Societies has been, that the practice of architecture has improved, even where the principles of the science have been misunderstood, unappreciated, or belied; their influence has extended beyond the limits of their own bodies; incongruities which formerly were often objects of unmixed admiration, now, at the best, call forth ingenious defence; criticisms are ac-

knowledge to be just which were once held to be unnecessarily severe ; and many have been taught, in spite of a fixed determination not to learn, that beauty and costliness do become the House of God,—and that costliness does not necessarily produce beauty, nor will it produce it unless it be applied with taste and judgment. It is gratifying to your committee to witness improved practice, however produced, and they are assured that if there be any truth in the principles of Christian architecture, it will in the end overcome opposition, and those principles will, by dint of patient study, be more fully understood and appreciated by those of us who acknowledge that we have yet much to learn, and will then be gradually instilled into the minds of others ; thus will a double benefit be conferred, first on ourselves, and then on others through us, though, when we fairly look on the distance between our present position, and that at which we aim, it must be confessed that no small degree of labour and of patience is yet required.

“ Your Committee cannot enter upon the details of their report without first expressing their deep sense of the loss which the society has sustained in the decease of Bishop Coleridge. Ever loved in his distant diocese, where he was the first to build up the Church in her integrity ; highly valued in that important position, for which his own missionary experience peculiarly fitted him ; regarded with all honour in his own neighbourhood, where one of his latest works was to assist in restoring the beautiful church of Ottery S. Mary ; he was united to us, also with less sacred ties. For he so frequently, so courteously, so ably presided over our general meetings, that we cannot but feel that the society has lost in him an able supporter, and a willing patron.

“ Your Committee proceed now, without further preface, to lay before you the account of their proceedings during the past quarter.

“ The plans submitted to them for their advice have been but few, and those not very extensive ; the first were for re-seating the church of Seaton ; they were considered by your Committee to be very deficient in architectural character and ecclesiastical arrangement. The central passage was to be destroyed, and all the seats were made to face north and south. It was recommended that an entirely new set of plans be procured.

“ The only other design lately sent to your Committee was one for a screen to be placed in the tower-arch of the church of Lanest, near Launceston ; the design was approved, with the exception of its presenting too plain an appearance at the top, which they recommended to be created with a Tudor flower.

“ Some correspondence has arisen in consequence of an objection lately made by your Committee to the use of a transept in a church which is being restored for the purpose of a vestry. The opinion of your Committee was not changed by the argument of the architect in favour of his proposed arrangement, but they have appended the substance of those arguments in a foot note to the report on the design. The Committee have to acknowledge the receipt of several engravings, presented to the Society by this same gentleman, Mr. Street.

“ Much progress has been made in preparing another number of ‘ Transactions,’ and unless some unlooked-for delay should occur, it

will be ready for distribution at the annual meeting. Much of the letter-press has been corrected, and many of the plates are already worked off. Several additional plates have been appended through the liberality of Mr. Grant, of Hillersdon; these are illustrative of the drawings in distemper, lately discovered in Collumpton church; a full description of them will be given in a paper to be printed in the 'Transactions.' The restorations at Collumpton have been completed, to the very great improvement of that fine church. It was found necessary to retain a considerable portion of the galleries, though they have been greatly reduced; and doors have been affixed to the seats; ground glass, too, has been inserted in the windows: but notwithstanding these objections, your Committee would gladly point to Collumpton as an example of what one zealous man may do in stirring up others to the work in which he is himself a willing leader. The fine screen has been thoroughly restored, painted and gilded at his own cost, and the effect of it, as you enter the church at the western door, is very fine. Your Committee have heard an objection that it is too gorgeous for the rest of the church; and there certainly is a contrast between the brilliant chancel-roof, and screen, and the bareness of the walls and windows; but the remedy is not to reduce the splendour of the one, but to raise the colour and tone of the other. The spandrels of the screens were formerly painted of a green colour, and so they are represented in the plate in the Society's Transactions, but, upon close examination, it was discovered that this was a coating upon an azure ground, and the azure is retained in the restoration.

"Several communications have been received from kindred Societies, including reports and papers from the Oxford, the Ecclesiological, the Northampton, the Bristol, and last but not least in interest and importance, the New York, Societies. The first volume of the *New York Ecclesiologist* is laid on the table to-day, and your Committee doubt not but that the thanks of this Meeting, and their expressions of amity and brotherly kindness towards Churchmen in the West will be carried by acclamation. It is a very pleasing task to record all these proofs of mutual regard and confidence; they show that while there is very much to divide and distract men's minds, there is at the same time, among many, an increasing disposition to draw closer the cords of love, and this by the double means of helping and countenancing others, while they seek that help and countenance for their own strength. Yet gratifying as are these tokens of regard, your Committee must reiterate the sentiments of one of their very early reports, that 'the influence of the Society is not to be estimated by the kind expressions of kindred Societies, nor by the production of a work which may seem to be worthy of its subject, but in the influence which it exerts in the restoration of architectural taste throughout the diocese, and by the higher tone of reverence which it inculcates in all matters relating to the public worship of Almighty God.' As nearly allied to this subject, or rather as being a part of it, your Committee may be permitted to refer to the able paper read before the last general meeting by Chancellor Harington, and lately published by him on the 'Reconsecration and Reconciliation of Churches,' a paper doubly valuable from the little attention which has been too commonly

paid to the subject, and from its being enriched by so many documents of authority : and these, too, on a matter which so nearly concerns our feelings of reverence for the sanctuary of God.

"Two papers have been received from the Plymouth Committee, together with their report for the last quarter ; they will form part of the proceedings to-day.

"A letter has been received by your Committee from the Committee for the exhibition of specimens of ancient and mediæval art, requesting the co-operation of the members of this Society, especially if they should possess any works of art suitable for exhibition. Individual members may, perhaps, be enabled to reply favourably to the application, though the Society, as a body, possesses no objects suitable to the purpose.

"In conclusion, your Committee have to congratulate the members of the Society on the still improving growth of architectural taste and skill ; we learn, as we ought, to avoid some (at least) of the faults of by-gone times, and though the steps from skill to greater skill are more free from pain than those which arise from another's fall, still improvement in any way is better than a stationary position. It is as impossible to stand still in the arts as it is in morals ; to press forward towards a higher mark is every man's calling, and not in the least degree (we believe) is it the calling of architects, whether amateur or professional. The Jewish tabernacle was to be made after the pattern showed in the Mount ; the heavenly Jerusalem is represented to our earthly minds under the figures of splendour, and order, and beauty ; and so we believe, that every matter of detail, even in our material churches, is to shadow forth these same divine principles ; all is to express our sense of His glory whom we serve, and how we are to serve Him. And if this be true, our past labours ought to be giving us a deeper insight into architectural truth ; to be teaching us to value more that amount of knowledge and of truth to which we have already attained, as well as to convince us that there is a 'deeper still' in every mystery which belongs unto the things of God."

The Treasurer produced his accounts, with the observation that they were *encouraging*, and might be considered *highly favourable*, would members pay up their arrears, a step he doubted not they would be prompt in doing after the next meeting when the "Transactions" would be ready for those not in arrear. The Rev. Henry Ellacombe, Rector of Clyst S. George, Mr. J. St. Aubin, and Mr. Thomas May, of Plymouth, were elected members of the Society ; and thanks to various donors of drawings and books were voted. Lieut.-Colonel Harding was then called on to read a most able and interesting paper on the History of Distemper and Fresco Painting, and its application to the adornment of ecclesiastical edifices, which elicited strong and well-deserved expressions of approval. The Secretary also read two papers communicated by the Plymouth Local Committee, the one by Mr. Damant, being "Remarks on the discriminative appreciation of Gothic Architecture in this Country ;" the other by Mr. Cotton, of Ivybridge, on certain local features of Mediæval Architecture, for which the best thanks of the Society were returned.

The Chairman, on vacating his temporary office, commented at some length on the pleasure he had felt in enumerating no less than seventeen churches within ten miles of either side of the railway line between Exeter and the White Ball Tunnel, which had been more or less extensively restored, many of them in most laudable style : and expressed an assurance that all right-minded Churchmen would be ready to acknowledge that much of this spirit of improvement was traceable to the quiet and unobtrusive workings of this and other kindred Societies.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

ON Tuesday, Oct. 9th, 1849, the annual autumn meeting of this society was held ; the Rev. Sir G. S. Robinson was requested to preside. The chairman, after regretting the unavoidable absence of Viscount Campden, called upon the Rev. H. J. Bigge to read the report.

The report commenced with a glance at the present state of the society, which it considered encouraging, pointing to its meetings, its reports, the assistance given to church restorers in the inspection of their designs, its shelves, and its portfolios in evidence of its vitality. Repudiating the character of a Church Building Society, it had, nevertheless, out of its slender means, contributed in several instances to objects, when the designs had been approved by its committee. Amongst those objects were the churches of S. Peter and S. Edmund. Pointing to the good old proverb of "Where there's a will there's a way," the report looked upon the restoration of S. Sepulchre's, and the rebuilding of all the destroyed churches in Northampton, as things not to be despaired of. The report then took a brief review of the transactions of the society during the past year. "The substantial repairs of the chancel of Rothwell church having been most satisfactorily completed by the impropiator, the scraping of the piers, and walls, the opening of the clerestory windows, and the partial repair of the fine oak stalls, have been accomplished by private subscription, under the superintendence of the sub-committee of the society ; there is still, however, a small deficiency in the funds, which, it may be confidently hoped, will be supplied by the residents in the immediate neighbourhood. The plan of the stalls has been made by Mr. Bland for the society, with especial reference to the seating of the chancel of Brampton Ash. The re-seating of the whole of Brampton Ash church is now progressing, and the handsome way in which the parish and rector are respectively carrying out the restoration of the nave and chancel is worthy of all praise, and, it is hoped, will be an example followed, as it is a pattern to all parishes engaged in such works and wishing to execute them according to the most approved plans. It is to be regretted that the well-digested scheme of re-seating Uppingham church has been abandoned. In the re-building of Hartwell church all members of the society should feel especial interest, from the prominent part the committee has

been allowed to take in the designs. There is yet a deficiency in the funds, but there is well-grounded hope that the work will be commenced next spring; to this object the society has given £5. The tower of Ashton church is now completed, and the effect of the new saddle-back termination is particularly good. The plans of Smeeton church, near Kibworth, Leicestershire, although not in this archdeaconry, were laid before the committee, and approved; it is now completed, indeed was consecrated the last day of August. It is a very beautiful example of rural church architecture, and shows that a church in good taste is not necessarily an expensive building. The whole of the seats are low, open, and free; the pulpit stands on the north side of the chancel arch, and below is an oak lectern for the bible. The prayers are read from a stall in the chancel. All the windows in the chancel are filled with painted glass, the work of Mr. Wailes, of Newcastle. The pavement within the communion rails is of coloured encaustic tiles by Minton; the altar cloth is a most beautiful specimen of revived ecclesiastical embroidery, the cover of the font is lofty and richly carved. The church at Braunston has been completed and re-opened, and a good memorial window put up; the whole work highly creditable to the rector and the architect. The new chancel at Dodford church, the plans of which were laid before the committee and approved, is now fast approaching to completion, Mr. Hardwick being the architect. In the chancel of Sibbertoft the old high square pews have been swept away, and low, open benches, placed stallwise, have been substituted instead. The east end is adorned with hangings manufactured purposely for this use by Messrs. Crace, of Wigmore Street, and the sanctuary has been paved with Minton's encaustic tiles. The plans for re-building the north aisle of Chelveston church on a larger scale, by Mr. Law, one of our members, have been approved, but the necessity of covering the new roof of the church with slates, instead of lead, is greatly regretted; indeed, it may well be wished by all ecclesiologists that a California of lead had been discovered as well as, or instead of, gold, that churches might no more be stripped of that most effectual and dignified covering. The rector and churchwardens of Marston S. Lawrence sent their plans for a new roof to their church, for the opinion of the committee, which was declared in favour of them, with a suggestion for one additional moulding. A plan for re-seating the chancel of Preston Deanery has been approved. A design for a font for Milton church has received the approbation of the committee. The restoration of the east window of Harborough church, by Mr. Bland, has been considered, and, with a recommendation to retain the old corbels, approved. At Castle Ashby, considerable improvements have been made in the church by our noble President; the opening of the arch in the chancel aisle, the erection of a stone reredos, the removal of the pulpit to the chancel arch, with other minor alterations, have greatly added to the beauty of this interesting church. At Brayfield the chancel is completed in its external walls, the new aisle finished and seated throughout with low open seats. The rector of Stoke Bruerne has applied to the society for a design for a new north porch, and a sub-committee has visited the church to advise upon it. The patron and rector of Lowick have applied for advice on

the subject of new altar-rails; the subject is now under consideration. The rector of Bugbrooke has also made known to the committee his desire to extend the south aisle of his church to co-extend with the length of the chancel, the north aisle together with an original vestry being already co-extensive. The secretary resident in Rutland informs the society that the advice given by the committee on the re-seating of Edith Weston church, in that county, has been attended to, so far as to have a middle passage up the nave, instead of closing it up (as in the Temple church, in London,) which was intended; but in other respects the work is not so satisfactory as it would have been if other suggestions of the committee had been adopted. The secretary speaks of the restoration of the chancel of Pilton church, in terms of high commendation; as also of the re-seating of Tinwell church. These works have not been subjected to the inspection of our committee, but if they are really good, it is a matter of congratulation, as one main object of the society is thereby accomplished. It is proposed to hold the next spring meeting at Stamford, some time in the month of May, at which place the Lincolnshire Society propose to meet us, the ground being in some degree, common to both. It may here be mentioned, that this society has been recently brought into connection with the Buckinghamshire Archæological and Architectural Society; and that the secretary of it, Rev. A. Baker, attended the meeting at Higham Ferrers. Mr. Scott, into whose able hands the restoration of S. Peter's church is given, has been elected, it were needless to add unanimously, an honorary member of our society.

"Measures have been taken for procuring an appropriate design for a seal for the society. Mr. Hawkins, of the British Museum, Professor Willis, and Mr. Albert Way, have kindly given their advice, and the work is about to be entrusted to the efficient hands of Mr. Jewitt. The publication of 'the Description of the Churches of the Archdeaconry' is, for the present suspended, owing to the representation of the publisher, that the work, with the present number of subscribers, was not remunerative. It will be a subject of great regret to the committee, and the society generally, if a work so favourably commenced, should be brought to a premature end, from want of that support which it might fairly look for. As the committee are now in correspondence with their publisher, with the view of resuming the publication, in some form or other, it may at present be unnecessary to say more than to express a hope that the county at large will be ready, when the work is recommenced to come forward with at least an equal amount of zeal in its support."

The Treasurer's report showed a balance of £111. 10s. 6d. in favour of the society.

COMMITTEE.—The following names were added to the committee:—L. Christie, Esq., W. Smyth, Esq., H. O. Nethercoat, Esq., W. M. Dolben, Esq., Revds. Dr. Stoddart, Dr. Langley, P. Thornton, H. T. Parker, J. D. Watson, F. S. Trotman, P. H. Lee, J. H. Harrison, H. V. Brughton, G. Baker, C. F. Watkins and —Clarke.

The Duke of Buccleugh and Sir Arthur de Capel Brooke were elected Vice-Presidents by acclamation.

The Chairman then called upon the Rev. G. A. Poole to read his promised paper, entitled, "Remarks on some of the peculiarities of the Norfolk Churches."

The Rev. Thos. James then rose to read his paper on "Labourers' Cottages."

Mr. George G. Scott read an interesting paper on the restoration of S. Peter's, Northampton.

At the conclusion of the paper, Mr. James read a report from the Rev. F. S. Trotman, of the state of the funds for the restoration. There still lacked £650 of the required sum.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THE Committee of this Society met on Wednesday, February 6th, T. Tyingham Bernard, Esq., V.P., in the chair.

The accounts of the Treasurer for the past year were examined, when it appeared, that a balance of £1. 4s. 5d. remained in his hand, and that several of the subscriptions were in arrear. The Treasurer was requested to make application for the same.

The Rev. A. Baker, who acted as Secretary, *pro tem.*, stated that he had received a communication from G. L. Browne, Esq., his late colleague, expressing his wish also to be relieved from the duties of that office, in consequence of increased occupation elsewhere.

It was resolved that the following gentlemen be requested to undertake the office in conjunction: the Rev. T. Evetts, Perpetual Curate of Prestwood, the architectural department; the Rev. W. Hastings Kelke, Rector of Drayton Beauchamp, the archæological department; and the Rev. W. B. Gale, Curate of Stoke Mandeville, the correspondence and ordinary business.

Some ancient encaustic tiles of various patterns, from the floor of S. Mary's, Aylesbury, and a Nuremberg Abbey-token dug up there by a labourer employed in the repairs now going on, were exhibited to the meeting.

Two stone coffins of large size with coped lids, bearing crosses, discovered in the chantry on the north side of the nave of the same church, and probably belonging to the founders of the chantry, were also visited and inspected by the members present.

A letter was read from Mr. B. Beedham, calling attention to some "very interesting Saxon remains," brought to light in Iver church, in this county, of which he had furnished a notice in the *Builder* for October 20, 1849, and stating that Mr. E. A. Freeman, of Trinity College, Oxford, had lately read a paper on the subject before the Archæological Institute.

Mr. Baker stated that, as Secretary, he had been in communication with a member of the Society on the subject of *warming churches*. After consulting with an eminent architect, he had advised as the most

economical and perhaps effectual method, the erection of a chimney on the north wall of the church, with an Arnott's or other stove immediately adjoining, and connected by a pipe, into which chimney underground flues connected with other stoves in different parts of the church might be opened; care only being taken that the stove nearest the aperture be lighted, first to create a draught, and prevent the others smoking. It was observed, that no definite plan hitherto had been projected for warming S. Mary's, Aylesbury; and that a very considerable portion of expense might be spared, if some apparatus were carried out simultaneously with the other work.

It was resolved, that a report of the proceedings of the Society during the past year, including a statement of the accounts, be printed and circulated in the county.

REVIEW.

The Churches of the Middle Ages, &c. By HENRY BOWMAN and J. S. CROWTHER, Architects, Manchester.

WE have only to repeat our commendation of the further parts of this beautiful series that have appeared. They are fully equal to their predecessors, and possess the greatest value as accurate illustrations of some of the finest examples of our old churches.

The plates published since our former notice are twelve in number, comprising a south-west perspective view of S. Mary, Temple Balsall; a plan of the same—(very curious, showing the original levels, the two priest's-doors, and the platform before the alleged lychnoscopic window); east, west and south elevations, and two plates of details of the same chapel; besides a west elevation, and five plates of details, of S. Andrew, Heckington—the latter interesting as showing the Flamboyantizing character of the example.

We must repeat our advice to Messrs. Bowman and Crowther to adopt a more intelligible alphabet: and, we would add, an uniform scale for the details.

NEW CHURCHES.

All Saints, Margaret Street, London.—The site for this new church by Mr. Butterfield, to which we have already made allusion, will within a few days of our publication be cleared, and the work immediately proceeded with. The founders and the architect of this church are anxious to make it a practical example of what we are very anxious to see tested, viz., constructional polychrome. The material of the building, and of the appended clergy and chorister-houses is to be red and black brick,

arranged in patterns, with stone windows and bonding in the church. Internally there is to be a use of coloured marble, which was of course impossible in the middle ages. Geometrical mosaic-work in tiles is also to be introduced, and above all, the building is to be arranged with a view to frescoes of a high order of art. Those in the chancel are to be immediately undertaken by Mr. Dyce. The painted glass for the principal windows, which was to have been the work of the lamented Henry G rente, is to be intrusted to his brother and successor.

S. —, *Watermore, Cirencester*.—We have received a letter from the esteemed incumbent of Cirencester with respect to our criticism of this church in our last number, besides other communications on the subject. Mr. Powell informs us that what we took for a sacristy, and reprehended accordingly, is in reality a north chancel aisle; and its eastern door merely a door provided for its communication with a north-east sacristy, contemplated but not yet built. This of course is satisfactory: the spire it seems also is not yet built; and the sancte-bell cote is defended, not only as being meant to hold a bell until a peal can be provided for the tower, but for other reasons which we cannot do better than give in Mr. Powell's own words.

"You say 'there is a kind of sancte-bell cot, of which we know not the use.' The intended use is what the name designates. It is to contain a bell. Perhaps it may be long ere we have bells in the tower; but be that as it may, it is a practice in our parish to sound a bell for special purposes connected with the services. There is a distinct sermon bell—a distinct bell is sounded as the Priest enters the church. You are aware too that in the Prayer Book of King Edward VI., there is a rubric—'after Matins ended, the people being called together by the ringing of a bell, and assembled in the church, the English Litany shall be said after the accustomed manner.' I have no pretension to speak as an ecclesiologist, but as an ecclesiastic I may beg to suggest for consideration, whether the practice of a parish, and the provision of the earlier Prayer Book, may not sanction the use of a distinct bell, and if so the application of a distinct bell cot, for a distinct purpose. I do not suppose you would object to a bell cot co-existent with a tower, since this Diocese has abundant examples, nor do I suppose you would object to our denominating it a 'bell cot,' simply, without the 'sancte.'"

From another quarter we hear of the universal richness and goodness of the detail employed, as well as the sacrifices by which this church was built; and altogether we are inclined to regret that we had not better materials before us for our review. Still we have one very important observation to make; that we claim the right of freely commenting on views of churches which may fall in our way. Circumstances have made the majority of our writers less able than they once were to travel about and see new churches with their own eyes. As the next best thing we intend to criticise the published views of such churches, whether good, bad, or indifferent. We never fail to say that it is from an engraving or lithograph that we review, whenever we have neither the testimony of our own eyes, nor the actual working drawings. In such cases, moreover, we never criticise anything beyond

the form, general style, and distribution of the structure ; which, it is clear, can generally be judged of even from very inferior illustrations. We have been reminded in this particular case, (as indeed, in other cases, where other architects have been concerned,) that it would not have been difficult to have obtained, from the founder or architect, accurate drawings or information ; in reply to this, we must urge once for all, that in ordinary cases this is not our province. It must be generally known by this time, that we are always most glad to receive from any quarter working-drawings for criticism. It is inconceivable that we should prefer to review from an unscientific perspective rather than from working-drawings, if we had the choice. The inference is, that we are not to blame for reviewing from what Mr. Powell calls "an unarchitectural and unauthorized sketch," but rather that the blame, if anywhere, should fall on those who might, by sending us the actual drawings, have secured as careful and impartial a criticism as it is in our power to bestow.

We shall certainly consider it a duty to examine this church with our own eyes, if ever we have the opportunity ; and meanwhile, were we favoured with its drawings, would gladly do full justice to any merits that were omitted in the "north-west view," upon which alone the remarks in our last number were based.

S. Matthew, Leeds.—We have examined with great pleasure the designs for this new church, by Mr. Burleigh, which exhibit considerable ability, especially as they are to be carried out for the very moderate sum of £2,800. For this comparatively trifling estimate Mr. Burleigh has furnished a handsome and dignified Middle-Pointed church, composed of a nave with five bays, (71 feet by 22,) aisles (12 by 9 feet broad,) tower and spire engaged at the west end of the south aisle, well proportioned chancel, (36 feet by 19,) with a south aisle of a single bay, and sacristy—the whole to hold 700 persons. The oggee line has been studied in the tracery throughout. The east window is to be of five, and the west of four lights, those in the aisles of two, varying in the heads, as also those on the north and south of the sanctuary, but with more elaborate heads. The pillows are octagonal. The clerestory of the nave is of circles, alternately filled with a trefoil and a quatrefoil. All the roofs will be open and of simple construction, that of the nave composed of braces, collar, queen-post and struts, that of the chancel of intersecting braces. The tower is, as we have said, engaged at the west end of the south aisle, and forms the porch, (there being no west door). There are single-light windows to the ringers' story, to the west and south. The belfry story is (unfortunately) partly above and partly below the line of the nave ridge. It is lighted with two single-light windows, with traceried heads. The spire is of stone, and broached, with two light spire-lights between the haunches.

S. Mary Magdalene, Chapel and Schools, Chiswick.—In the midst of a needy district of the suburban village of Chiswick, the pious munificence of two individuals has erected this interesting group ; and we are glad to add, that the intentions of the founders have been worthily carried out. The present buildings occupy the eastern portion of a square plat of ground, upon the western portion of

which, it is, we are informed, proposed to raise an almshouse for twelve widows, and upon the northern dwelling for the priest. The chapel is properly the most conspicuous object alike from its central position, its more costly construction, and its height. It consists of three bays, with a north aisle of two bays, a south of one, (both at the eastern extremity,) and a bell-turret attached to the north-west angle. The school-house for infants extends at right angles from the south aisle, having the residence of the mistress incorporated with it; a smaller school-room in like manner opens from the north aisle. The material of both schools is brick, and the style Third-Pointed. The chapel is of rag, with Caen stone dressing. Its eastern elevation presents the altar window in the centre, an unequal triple lancet; and on either side, separated by a buttress, the single narrow lancet of the aisle. The high-pitched roof spans the whole, an arrangement in this case, (owing to the exceeding narrowness of the aisles,) demanding very slight deviation from its original inclination. The west end of the chapel presents an equal triplet of lancets, and above this, a vesica window: the aisles, not appearing of course in the foreground of this view, are each terminated towards the west by a doorway, surmounted by a small triangular window. The bell turret, which is hexagonal, contains the principal entrance, and rises in stone one additional story: it then gives support to an open wooden lancet-arched belfry, this again terminates in a somewhat lofty spirelet covered with shingle; the whole decidedly picturesque. Both gables of the chapel, and the apex of the little spire are crowned with appropriate crosses. The first objects presented on passing through the north-west door, are the bell ropes hanging within the turret, and the alms box adjoining. The interior of the chapel is lofty; the roof exhibiting collars and arched braces; the floor of the middle alley is paved with plain tiles, that of the sanctuary is enriched with patterns. In either side wall towards the west are two windows, each divided into two lights with a trefoil in the head. The more easternly of the northern windows is unglazed, and opens into the corresponding aisle (in which is a small organ,) an arrangement which we cannot approve. Eastward of these windows, and flanking the sanctuary, is on either side a well moulded arch opening into the aisles; which again opens freely transept-wise to the school room adjoining; in this the larger portion of the Sunday congregation assembles, and a curtain covered with fleurs-de-lys is drawn across the outside of the arch, when that extra space is not required. The body of the chapel is stalled to accommodate we conclude the future alms-women; and beneath the stalls, a double row of longitudinal seats extends. The sanctuary rises on two steps exclusive of the footpace; the eastern wall beneath the level of the window is arcaded in stone; the central compartment containing a raised cross; the adjacent ones respectively the A and O; three on each side being blank, and one returned north and south to canopy a sedile. The altar is so formed of an open framework of oak as to contain in every aspect a cross; the super-altar projects as a marble slab from the wall; the altar candlesticks and almsdish are of oak from York Minster. There are no altar rails. Nor, which we regret, is there as yet the

lightest parclose, which, without impeding sight or hearing, might restrain the irreverent conversion of the sanctuary into a thoroughfare between the schools. The prayers are read from a moveable desk westwards; while one of the stalls on the north side would afford equal or superior facilities for transmission of sound; and be ritually a correct position. We trust that these amendments will be made, before their omission becomes seriously objectionable; as on the consecration of the chapel, (at present delayed on account of the Mortmain act,) or celebration of the Eucharist therein, it would. The eagle-lectern, and pulpit, are both of well carved oak; the latter stands south, and a little west of the altar. The east and west windows contain painted glass, of diaper pattern with medallions; but are not yet completed. Those medallions of the east window which are finished (representing in the top of the centre light our LORD in the garden, and in the north light the three Marys) are drawn by the hand of a lady, who proposes to fill the remaining windows of the chapel likewise. We cannot conclude this notice without mentioning that the same benefactor has presented a painted window of her own execution to the neighbouring parish church; that she is the same to whom we are indebted for the promise of an eastern window to Prior Crauden's chapel at Ely; that to the Ely cathedral restorations her brother has also been a munificent contributor; that the same 'brother and sister' are the individuals to whose piety the church owes the sole endowment of a colonial bishopric; and lastly to whose untiring charity, this present foundation of S. Mary Magdalen is due. May these works all breathing the spirit of the righteous,—*Quid retribuam Domino ?*"—meet imitation, acceptance, and the righteous man's reward.

S. —, *S. Helena*.—This church by Mr. Ferrey is interesting from its having been manufactured, so to say, in England, and sent out to S. Helena to be erected there. This arrangement of course necessitated great simplicity in the design. Still we think that Mr. Ferrey might have thrown far more life and variety into the design than he has done. We are the more sorry that this design should have been so hastily put together, when we consider the isolated locality for which it was destined. We in England can see many churches—so that the inferiority, it may be, of our own parish-church, is not a matter of such moment as it would be to the islanders of S. Helena, to whom this building will be for ever their one type of Christian Architecture and Ritualism. This is a consideration we cannot too strongly press upon the architects who design for the Colonies. The style is First-Pointed, and the plan includes a chancel 25 feet long, and a nave 75. The east window is a triplet. There are two single lancets on each side of the chancel; those of the nave are of two lights, with a very large monial, and an unfoliated circle in the head; of which there are three on the south side, the vestry projecting from the eastern portion of this side, entered from the nave. There are three similar windows on the north side, and to the west of the porch a lancet. Besides the north porch there is a west door in a thickening of the wall, which rises up (being pierced with a west window of two lights, trefoiled with a quatrefoil in the head) into a bell gable for three bells. The

ritual arrangements comprise a railed sanctuary, a chancel benched stall-wise, a reading-desk, with westward bible-desk at the north-east end of the nave, and a pulpit on the opposite side of the chancel arch. The font stands at the westward angle of the junction of the main alley, and of that from the north porch.

NOTICES AND ANSWERS TO CORRESPONDENTS.

"My dear Editor,—I have obtained permission from my esteemed friend, the writer of the following letter, to send it to the *Ecclesiologist* for insertion.

Yours faithfully,

"Connaught Place.

A. J. B. HOPE."

"Precincts, Canterbury, Feb. 20, 1850.

"My dear Mr. Hope,—I lighted by chance, a day or two ago, in looking into the last Number of the *Ecclesiologist*, on a passage, in the 'Notices and Answers to Correspondents,' animadverting on a rule, or supposed rule, of our Cathedral which puts an obstacle in the way of artists and artistic students. I do not know who is the Editor, nor do I wish to trouble him officially with a formal communication; but as there is no one who is more closely identified, in my mind, with the cause of Ecclesiology than yourself, and no one who would care more kindly for the good fame of Canterbury, I am anxious you should know that we have no such rule as the correspondent of the *Ecclesiologist* has been led to suppose, and that the refusal, which, it appears, he recently met with, must have been one of those 'accidents' which 'will happen (as they say) in the best regulated families.' For I really hope ours is not an ill-regulated one in the main; and indeed the Editor does us the justice to believe that we should not be *disposed* to exercise an 'illiberal exclusion.' In the recent instance complained of there must have been, I think, some misunderstanding, as the Editor is inclined to think there was in a former case; or if it was owing to the absence of the officer, whom the Dean had put in charge in this matter, I will do my best that it shall be obviated another time. Since I have been constantly resident, and in office as Treasurer, (i.e. for the last year or more,) the Dean has given orders that all applications of this kind be referred to me, as specially in charge of the fabric; and I have in no instance given a refusal, having only first satisfied myself, by the card or the appearance of the applicant, that he was a respectable person, and was applying for a *bona fide* object. I could give proof to any one visiting the Cathedral that some vigilance is really necessary; the only rule which I have laid down, or rather maintained, is one which the Editor of the *Ecclesiologist* would approve of, viz., that no one can be allowed to draw during the time of Divine Service.

"I remain, my dear Mr. Hope,

"Yours ever very faithfully,

"BENJAMIN HARRISON."

"To A. J. B. Hope, Esq."

We have received a very large mass of correspondence on the subject of our article on funerals, corroborating with scarcely an exception our statements. We have also had many inquiries on various points connected with the subject. We have been engaged in rather extensive inquiries as to biers, coffins, and similarly practical points; and we prefer waiting for a little further information before answering, in another paper, the questions we have received. In the meantime, we should be obliged by an answer to any of the following inquiries:

1. The name and circumstances of any parish where the bier is universally used.

2. Whether it is carried on the shoulders or underhanded.

3. If the latter, whether with or without straps.

4. Whether more than one bier is employed.

5. The weight of the bier.

6. Instances of *gabled* coffins.

7. Instances of hearses to the bier,—and how made.

We must, however, inform R. V. that he has mistaken our meaning. We *never*, for a moment, recommended a cruciform *coffin*, but merely a double gabled *lid*: such as the coping of the tomb given, Pl. 15 of the 1st Volume of the *Instrumenta Ecclesiastica*.

We are glad to learn that an architectural history of Westminster Abbey is about to be undertaken by Mr. Scott and the Rev. Mr. Cope. Those who have had the pleasure of examining the building with the first of these gentlemen, and of observing the patient attention he has bestowed on it, in detecting those little varieties of building which denote different epochs and imitation work, will feel confident that the architectural part of the work will be safe in his hands. That the documentary portion of the investigation, the fixing the different dates, from the materials to be found in the MSS. of the Dean and Chapter, may be with the fullest reliance entrusted to Mr. Cope, will be clear also to any one who, like ourselves, has had the pleasure of visiting him in the Chapter library.

These gentlemen, however, are undertaking a task of great importance and difficulty. Westminster Abbey is a sort of epoch in Architecture, and its style opens questions that cannot be solved, without reference to other buildings on the continent as well as in this country.

Happily we are no longer content with a guide book to the tombs, or even with patient measurements and plans of the building; the progress of the age both in architecture and archæology, requires that the historians should put forth their utmost powers, to give a monography worthy of our greatest abbey, and of the most imposing and magnificent, if not the most complete, specimen of the Pointed architecture of this country. We hope that they will not confine their attention to the church, but will give what information they may be able to afford of the position and use of the different buildings of the monastery, and especially of the Chapter House, not overlooking the exquisite remains of mediæval painting, which still lurk behind the dusty bookcases of that dishonoured building.

We thank A. H. for his name. We are aware of the building to which he refers, and hope before long to notice it.

A correspondent forwards the following letter. Some of our readers may perhaps be able to explain the date and letters.

"SIR,—I take the liberty of requesting the favour of your assistance to explain an inscription on a tombstone in Romford churchyard, which is as follows :—

"A. S. B. September 12, 1721. Here lieth the body of Joseph Bosworth, late citizen and cooper of London, who departed this life 30th day of July, 1730."

"I cannot learn the meaning of 'A. S. B.' with the date annexed. Perhaps it is unreasonable to suppose this expression, which may have some local allusion, to come within your cognizance, but I venture to request your consideration of it."

Specimens of Ancient Cornish Crosses, Fonts, &c. No. I. London: Cleaver.—This first part contains an interesting series of twenty-four ancient Crosses, rather rudely drawn, but well enough to give a general idea of them, save only for the unaccountable omission of any kind of scale. They are printed by the anastatic process. Though not highly priced we should doubt such a series succeeding as a speculation—if indeed it be meant as a speculation. Mr. F. C. Hingston is the draughtsman.

A not dissimilar work is the *Misereres in Exeter Cathedral*—twenty plates of this curious and early woodwork, also printed at Cowell's anastatic press from drawings by the Rev. J. W. Hewett. It is published by Butler, of Shoreham.

We hope soon to communicate to our readers a paper on Crowland Abbey, read before the Cambridge Architectural Society, by Mr. O. W. Davys, of S. John's College.

Mr. E. Richardson is preparing for publication a series of finished etchings of *The Monumental Effigies in Elford Church, Staffordshire*, to be accompanied by descriptions, &c. These fine monuments have been restored under his able superintendence. We have been favoured with a sight of three plates already finished, and have pleasure in strongly recommending the series (which is to be published by subscription, and for which additional names are much wanted,) to all who are interested in monumental art, or costume, or genealogical investigations. The series will be ready for publication in a few months; and promises to be a worthy successor of Mr. Richardson's "*Temple Effigies*."

The subscription for filling the east window of Lincoln Minster with stained glass stands in great need of support.

The Rev. E. C. Harington, Chancellor of Exeter, has published a most valuable pamphlet on *The Reconsecration, Reconciliation, &c., of Churches*, (Rivingtons) which we must notice more at length, if possible, in our next number.

We have received copies of three interesting papers read before the Northamptonshire Architectural Society, on October 9, 1849, viz.:—one by the Rev. G. A. Poole, "On some of the peculiarities of the Norfolk Churches;" one by the Rev. T. James, on "Labourers' Cot-

tages;" and one by G. G. Scott, Esq., on "The Restoration of S. Peter's, Northampton."

Received G. W.—R. V.—W. E.—"A Constant Reader."—W. L. B.

A Review of Worsaae's *Primeval Antiquities of Denmark* (J. H. Parker) is in type, but is necessarily deferred owing to the length of the Reports of the various Architectural Societies.

For the same reason we are compelled to defer a paper on *Open Churches*, which we the more regret, as its appearance would have been nearly simultaneous with a remarkable motion in Parliament of Mr. Ewart's, notice of which was given after the article was in type. We quote Mr. Ewart's motion, and hail its object with much satisfaction:—House of Commons, March 11, "Mr. Ewart gave notice, that after Easter he should move an address to her Majesty, as at the head of the National Church, praying that she may be graciously pleased to take into consideration the expediency of causing our Cathedrals and Churches to be generally open (so far as is practicable) throughout the day, with a view to encourage the practice of private devotion therein, especially for the benefit of the poorer classes of the community." We heartily wish Mr. Ewart's motion success, saving as these times compel us to do, parliamentary interference with Ecclesiastical matters: and trust it will receive effectual support in the House from every well-wisher to the Church, especially from those of our own members who are privileged there to raise a voice in her behalf.

A "Constant Reader" will find what he asks for in one of the editorial articles of the present number.

We cannot refrain from calling our readers' attention to an extremely interesting and valuable exhibition of mediæval, combined with classical and cinque cento works of art, which is at this moment to be seen at the Society of Arts, John Street, Adelphi. Many of the specimens, especially in metal, in which it is most rich, are of an exquisite beauty. We trust that the study of them may be of practical benefit to our artists.

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